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NATIONAL MUSIC COURSE

NEW THIRD MUSIC READER

BY

LUTHER WHITING MASON.

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THE

NEW THIRD MUSIC READER,

BASED LARGELY UPON C. H. HOHMANN,

SHOWING THE HARMONIC RELATION OF SOUNDS.

WITH TWO-PART AND THREE-PART EXERCISES AND SONGS, AND DIRECTIONS TO TEACHERS.

BY

LUTHER WHITING MASON,

FORMERLY SUPERVISOR OF MUSIC IN THE PUBLIC SCHOOLS OF BOSTON, AND RECENTLY DIRECTOR OF MUSIC FOR THE EMPIRE OF JAPAN.

BOSTON:
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1894.

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PREFACE.

Up to this stage the pupils have acquired the ability to read easy two-part music in nine different keys in the Major Scale, from their knowledge of (1) the Scale, represented by notes upon the staff, and (2) the relative length of sounds in a measure, by the difference in the shape of the notes.

In addition to this, the pupils are now led to regard the single sound as a member of a harmonic combination. For this object the most important harmonies are presented to them in the usual keys, and they are made to see how, through the combination of any two sounds, two-part song is developed, and by degrees become conscious of the harmonies which form the groundwork of two-part singing.

The exercises by Dr. Hullah will be found useful at this stage, and in connection with them, the author believes, the diagrams may be of use to the majority of the pupils. Yet if any teacher thinks the diagrams illustrating the intervals useless to her or her pupils, she may omit them.

The exercises on the triads and chord of the seventh, together with the songs illustrating them, are chiefly from C. H. Hohmann. The author secured the original of "Hohmann's Practical Course of Instruction in Singing, prepared on School Principles," in four books, and had it translated and published. This excellent course has been the basis of all his Music Charts and Music Readers heretofore. The New National Music Course will more strictly follow Hohmann's Course, and on that account will be more complete and useful.

What is attempted here in presenting the harmonic relation of sounds does not include the scientific study of harmony nor of thorough-base. All that is expected to be accomplished in this direction is to "spell" the sounds as to their harmonic relations. This is the first step towards acquiring the art of listening to another part while singing our own — an art which may be cultivated only by degrees. Hence the importance of commencing early to direct the attention of pupils to this matter.

It is hoped that the attention given to the practice of the minor scales, and music in that "mode," will be approved by musicians.

I desire to acknowledge my special obligation to Mrs. Adelia L. Loughlin, of Hyde Park, Mass., for her excellent translations (designated by a +), from the French and the German.

L. W. M.

CONTENTS.

Theory and Exercises.

	PAGE		PAGE
The Scale	1	B-flat Major	51
The Term Degree	1	G Minor	53
Staff Intervals	2	E-flat Major	54
Seconds—Major and Minor	3	C Minor	57
Thirds—Major and Minor	4	Modulation in C Major	58
Fourths—Perfect and Augmented	6	G Major	60
Fifths—Perfect and Diminished	8	D Major	64
Sixths—Major and Minor	10	A Major	66
Sevenths—Major and Minor	12	F Major	69
Inversion of Intervals	13	B-flat Major	71
Triads of the Major Scale	14	E-flat Major	73
Inversion of Triads	15	E Major	73
Chords of the Seventh	17	Melodies in C Major	75
Practical Exercises and Songs upon the Triads	18	A Minor	76 and 85
Passing-Notes—Unaccented	24	G Major	78
Appoggiatura—Accented	28	E Minor	79
Tetrachords	30	D Major and D-flat Major	79
Minor Scales	32	Key of D-flat	80
Key of G Major	35	A Major	80
E Minor	39	A-flat Major	81
D Major	40	F Minor	82
B Minor	43	F-sharp Minor	82
A Major	44	E Major	83
F-sharp Minor	47	E-flat Major	84
F Major	48	F Major	86
D Minor	50	B-flat Major	87
		G Minor	88

Progressive and Miscellaneous Songs.

Absent Friends	47	Battle-Song	123
Advice to a Child	98	Bunker Hill	108
Always some Good	70	Chill Autumn's Here	53
A Song of Thanksgiving	104	Columbus	92
At Evening	28	Contentment	58
Autumn Song	34	Dancing-Song in May	126

	PAGE		PAGE
Danish Flag Song	104	Shepherd Boy's Song	128
Evening Sun	86	Sheriff Muir	120
Evening Thoughts	69	Shortness of Life	50
Far Away	59	Singer's Wandering Song	124
Farewell to Home	42	Solitude of the Forest	72
Farewell to the Woods	74	Song of Praise	24
Farragut	96	Song of Truth	64
First Day of May	68	*Songs Without Words*	75
Fly, Little Bird	103	Springtime	116
German Choral	56	Spring Wishes	63
God thy Helper	56	Summer Stillness	119
Have ye Faith in One Another	110	Sweet Perfumed Meadows	97
Home	91	The Alpine Horn at Sunset	120
Hope . . 128, Hosanna	21	The Bugle Horn	36
In April	41	The Brook	100
Incitement to Sing	61	The Butterfly and the Child	99
In the Country	29	The Dear Old Tree	92
Iron	62	The Forest Concert	116
Jubilee Song	114	The Happy Farmer	113
Loreley	65	The Hero	112
Love of Country	52	The Hunt	124
Meet Again	73	The Hunter	130
Morning Hymn	74	The Innocent	55
Morning Praise	111	The Jolly Sailor	108
Mountain Song	27	The Little Church	26
My Country	67	The Miner Dwells in Gloomy Night	43
National Song of Denmark	106	The Moon (How brightly, etc.)	95
Night Song	93	The Moon (Lovely Moon! etc.)	46
Now Good-Night	37	The Morning Sun	72
Off for the Sea Shore	106	The Mountain	66
Opening Song	114	The Quail	71
On the Alps	102	There is a Friend Above us	57
On the Mountain	49	The Sabbath	23
Our Mother Tongue	100	The Seasons	45
Our Native Land	46	The Summer Leaves are Scatter'd	39
People's Song	122	The Swallow	94
Pleasures of Evening	38	The Three Delights	55
Pleasures of Study	41	The Trout	127
Poor Man's Song	118	To a Butterfly	52
Praise ye the Lord	20	Wandering Song	49
Prayer	60	Winter	110

NEW THIRD

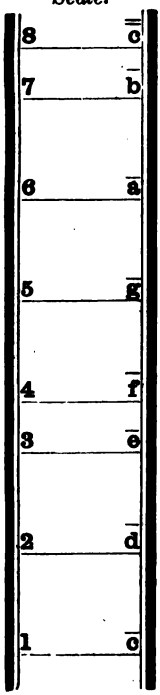
NATIONAL MUSIC READER.

BOOK I.—TWO-PART SONG.

PART I.—HARMONIC RELATION OF SOUNDS.

THE SCALE.

Diagram of Scale.



1. There are eight sounds in the scale.

2. They are named One, Two, Three, Four, Five, Six, Seven, Eight, represented by the figures 1, 2, 3, 4, 5, 6, 7, 8.

3. The eight sounds differ in pitch.

4. By pitch is meant the rising and falling of the voice, as in singing, step by step, up or down the scale.

5. The difference in pitch between two sounds of the scale, as between one and two, two and three, three and four, etc. is called an interval.

6. There are two kinds of intervals in the scale, large and small.

7. The large intervals are called Tones.

8. The small intervals are called Semitones.

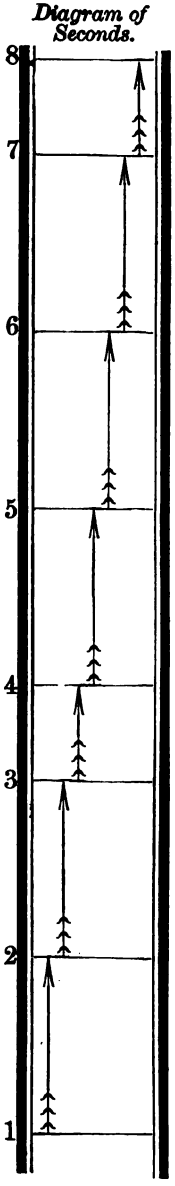
9. The scale is a measure, and is used to measure the difference of pitch between two sounds, as a yard-stick is used to measure cloth and the like.

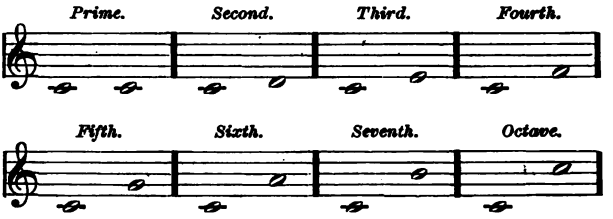
THE TERM DEGREE.

The word *Degree*, as used in this book, means a step, or any one of the first seven sounds of the scale, and not the lines and spaces of the staff.

By the triad on the first degree, is meant the triad of One of the scale; by the triad on the fifth degree, that which is based on the sound Five of the scale, etc.

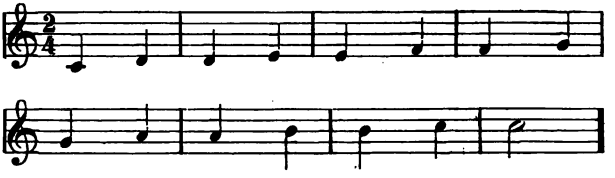
STAFF INTERVALS.



A staff interval is the distance of one note from another upon the staff.

In naming intervals, we count from any given sound of the scale upwards, (as indicated by the arrows in the diagram), unless otherwise expressed.

The term *Major* means greater, and *Minor* means less.

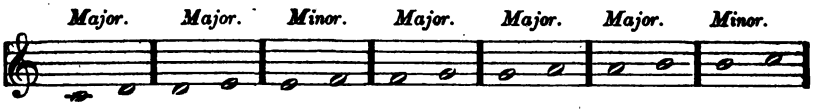
We must remember that the scale is a measure, and is to be kept in mind in readiness to measure any interval upon the staff.

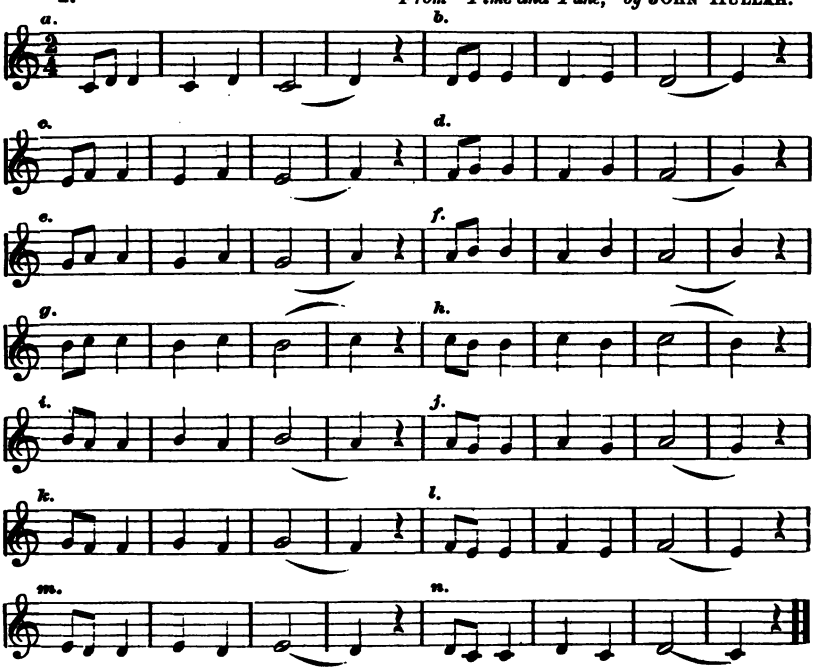
The Seconds appear upon the staff thus:

We see by looking at the diagram of seconds, that—

The second from the 1st degree is a Tone;
" " " " 2d " " "
" " " " 3d " " Semitone;
" " " " 4th " " Tone;
" " " " 5th " " "
" " " " 6th " " "
" " " " 7th " " Semitone.

In the language of musicians, a second which contains a *tone* is a *major second*. A second which contains only a semitone is a *minor second*.

The natural scale includes five major and two minor seconds.

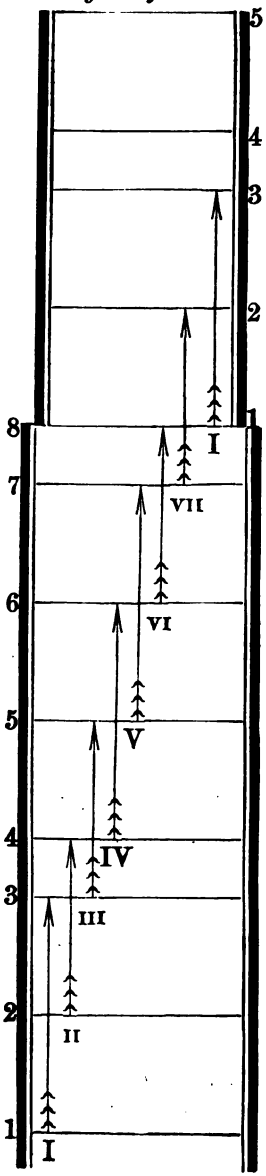
SECONDS, MAJOR AND MINOR.

EXERCISE IN SECONDS.

1. *From "Time and Tune," by* JOHN HULLAH.

To THE TEACHER.—These exercises are divided into sections of four measures each, and are designated in their order by letters. They are also separated by quarter-rests, and are complete in themselves as to rhythm.

To require a class to go through with all the exercises in full chorus would be very monotonous and uninteresting. It would be better to separate the class into divisions, first two, then four, six, or eight, and call upon them in order, and out of order; always giving the command during the last measure of each section. This will keep the class wide awake.

Take breath at this mark (') and at rests.

Diagram of Thirds.



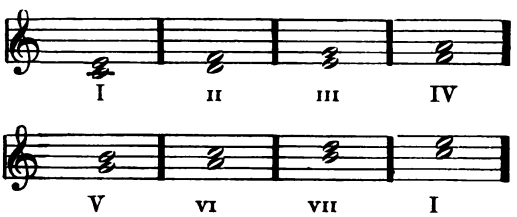
THIRDS, MAJOR AND MINOR.

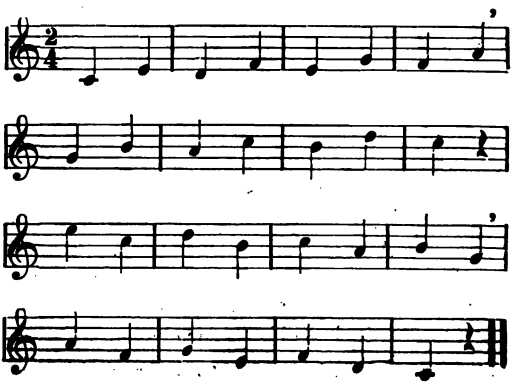
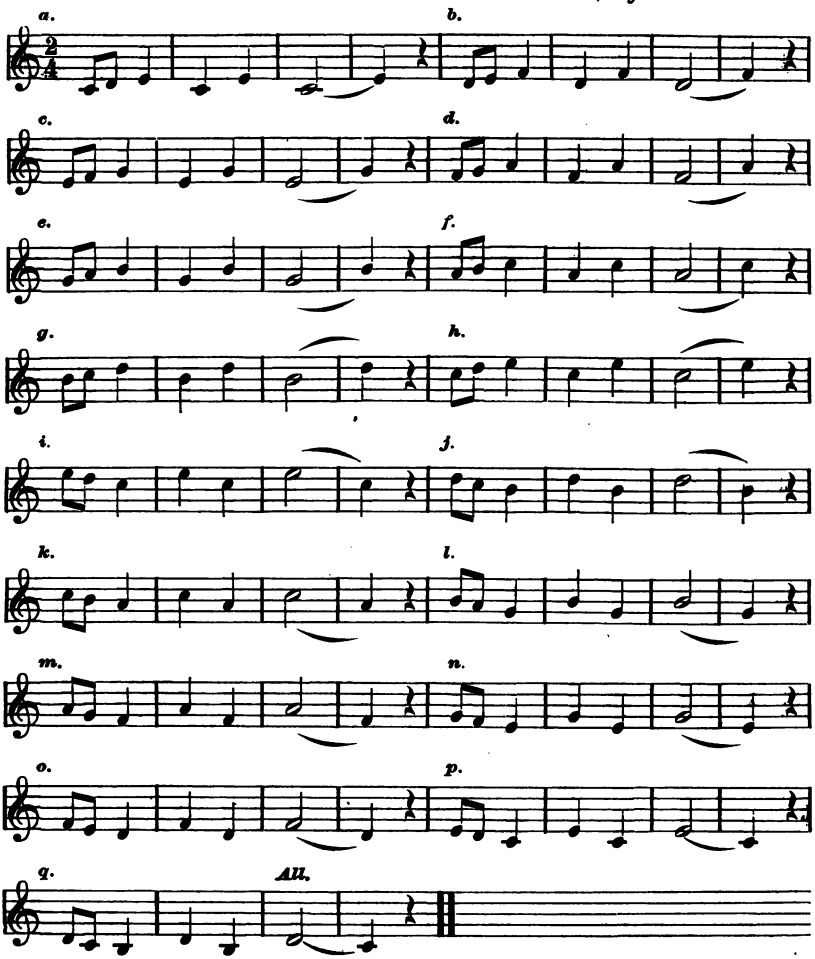
It may be seen by the diagram of thirds that from the first, fourth, and fifth degrees, the arrow passes through two tones; and from the second, third, sixth, and seventh degrees, the arrow includes one tone and one semitone.

A Major Third includes two tones.

A Minor Third includes one tone and one semitone.

The thirds are so important, that they are indicated by Roman numerals according to the degrees from which they are reckoned, the major thirds being distinguished by larger-size letters than the minor, as is shown in the diagram.

The thirds appear on the staff thus:

The Roman numerals, as they will appear upon the Charts and in this Music Reader, will have reference to the *thirds*, and to no other interval.

2. EXERCISE IN THIRDS.

3. *From "Time and Tune," by* JOHN HULLAH.

4. JOHN HULLAH.

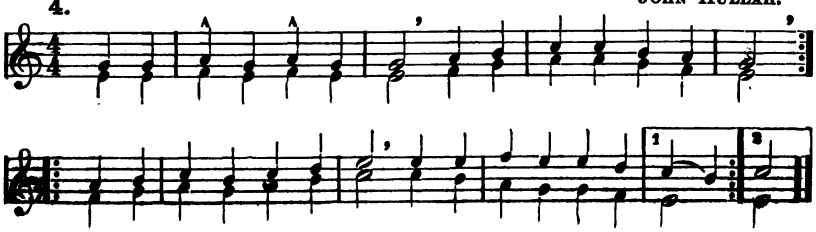
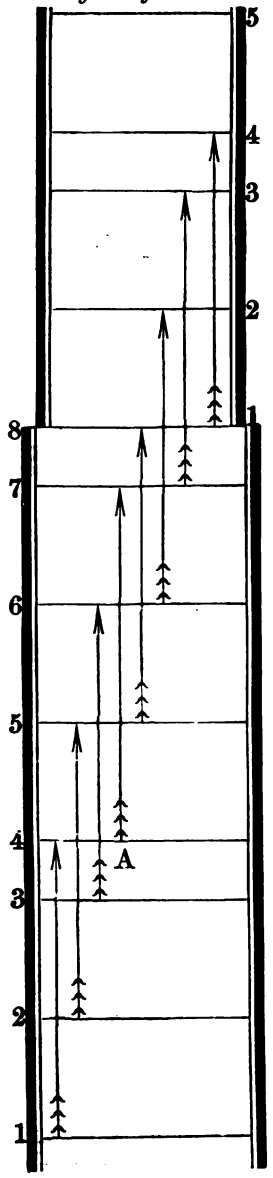



Diagram of Fourths.

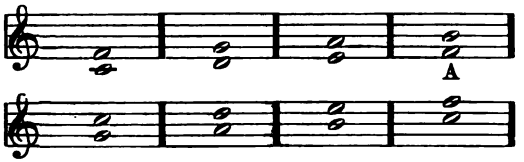


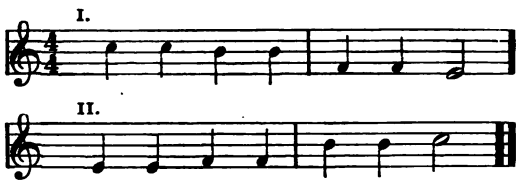
FOURTHS, PERFECT AND AUGMENTED.

Fourths, for reasons which will appear hereafter, are not called major and minor, but Perfect and Augmented.

A Perfect Fourth consists of two tones and one semitone.

The Augmented Fourth embraces three tones, and is based upon the fourth degree of the scale.

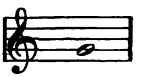
The fourths appear on the staff thus:

The interval of a fourth that will require the most attention is the augmented fourth.

The following Round in two parts will be found a good exercise to impress this upon the mind.

This interval is sometimes called the *Tritone*.

"The augmented fourth is rather an interval of harmony than of melody. The sounds of which it is formed (the 4th and 7th) are the characteristic sounds of the scale; and those by which, as a rule, it is immediately followed are the most important sounds of the chord of the tonic. Let us ascertain this practically.

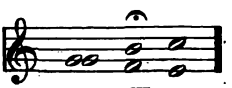
"Form the class into two divisions.

"Sing after me this note.



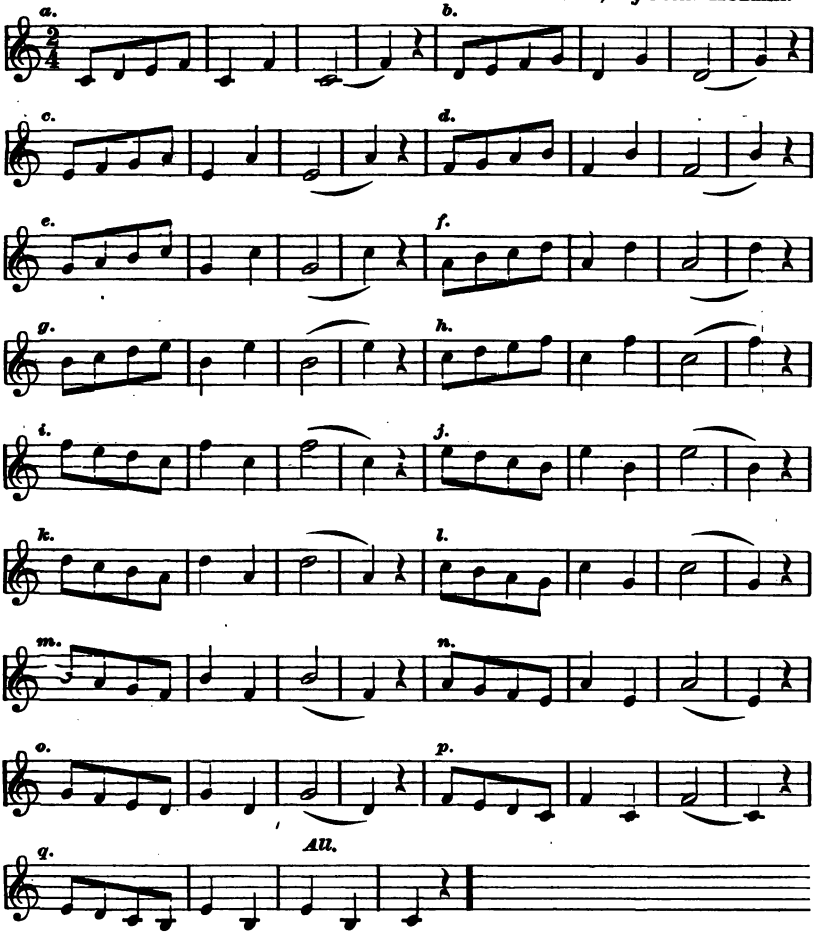
"First division sing *Sol Si*, and sustain *Si*; second division sing *Sol Fa*, and sustain *Fa*. Then—

"First division pass from *Si* to *Do*; second division from *Fa* to *Mi*."



—[HULLAH.

EXERCISES IN FOURTHS.

5. *From "Time and Tune," by* JOHN HULLAH.

6. VON MAURER.

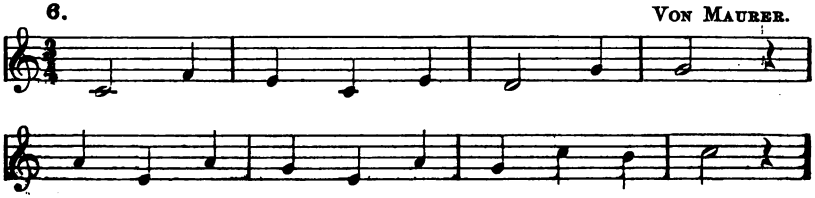
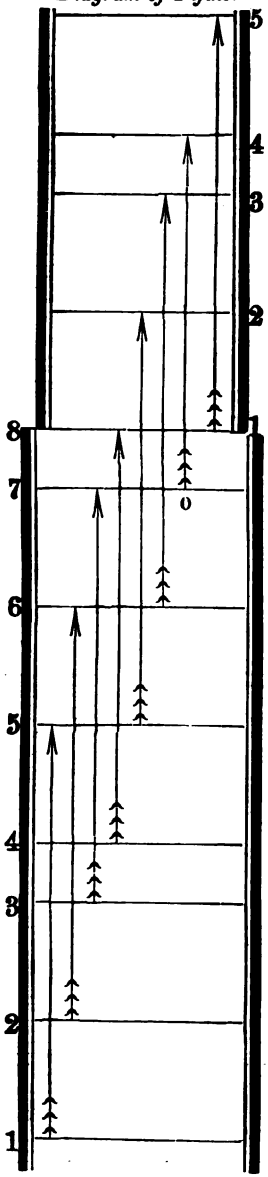



Diagram of Fifths.



FIFTHS, PERFECT AND DIMINISHED.

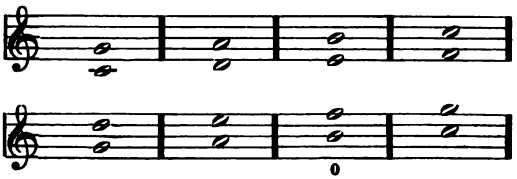
There is the same reason for calling the fifths *perfect*, as there is for the fourths, as will appear in our future lessons.

A Perfect Fifth contains three tones and one semitone, as may be seen by looking at the diagram of fifths.

You will also see that all the fifths are perfect except that from the seventh degree of the scale, which is diminished, as it contains two tones and two semitones.

The Diminished Fifth is designated by a small cipher after the Roman numerals which stand for the third, thus: VII°.

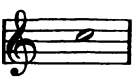
The fifths appear on the staff thus:



Fifths do not sound well when sung consecutively.

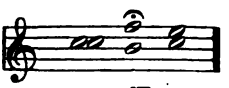
"Note that the one imperfect fifth is formed on the 7th of the scale.

"Like the augmented fourth, the imperfect fifth is rather an interval of harmony than of melody, and for precisely the same reason. It is composed of the same characteristic sounds of the scale (the 4th and 7th), which again tend toward the most important sounds of the tonic chord (the 3rd and 8th).

"Form the class in two divisions.

"Sing after me this note.

"First division sing *Do Fa*, and sustain *Fa;* second division sing *Do Si*, and sustain *Si*. Then—

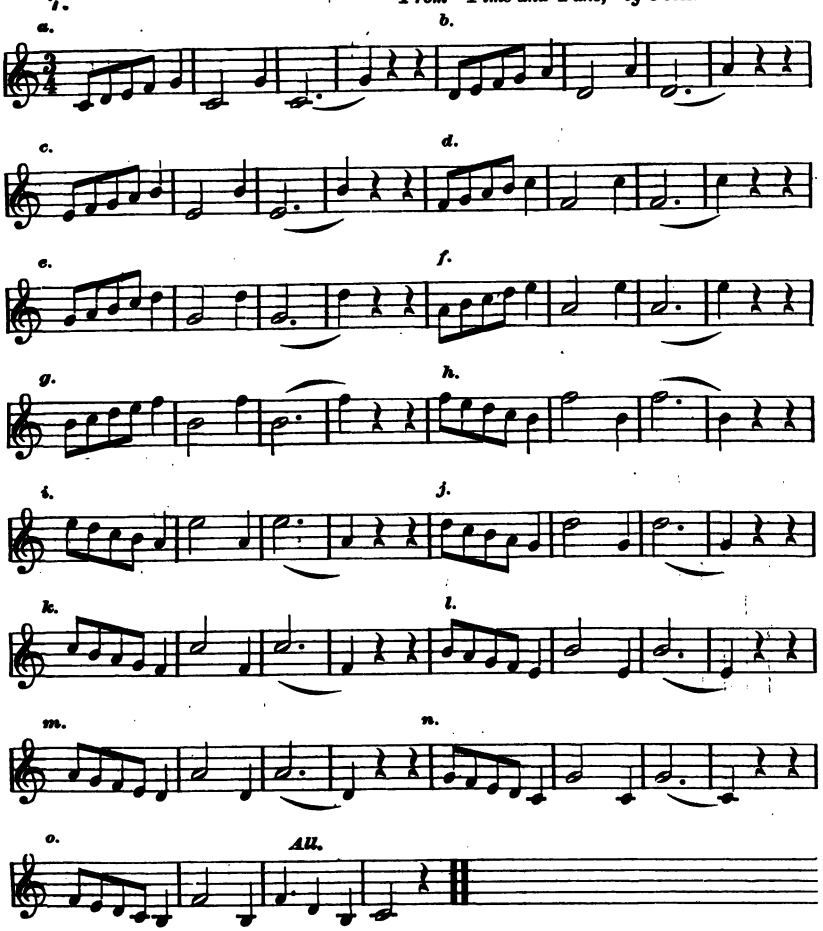
"First division pass from *Fa* to *Mi;* second division from *Si* to *Do.*"



—[HULLAH.

EXERCISES IN FIFTHS.

From "Time and Tune," by JOHN HULLAH.

1.

8. SILCHER.

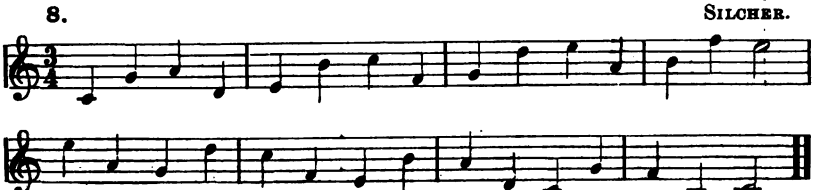
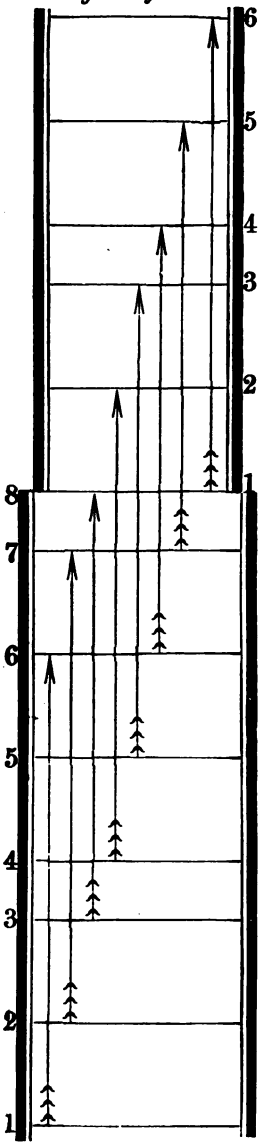


Diagram of Sixths.

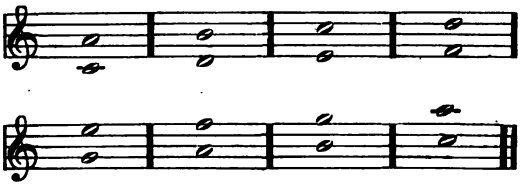


SIXTHS, MAJOR AND MINOR.

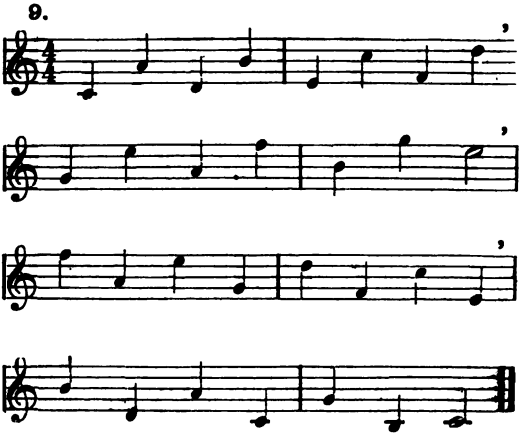
A Major Sixth, as may be seen by the diagram, includes four tones and one semitone.

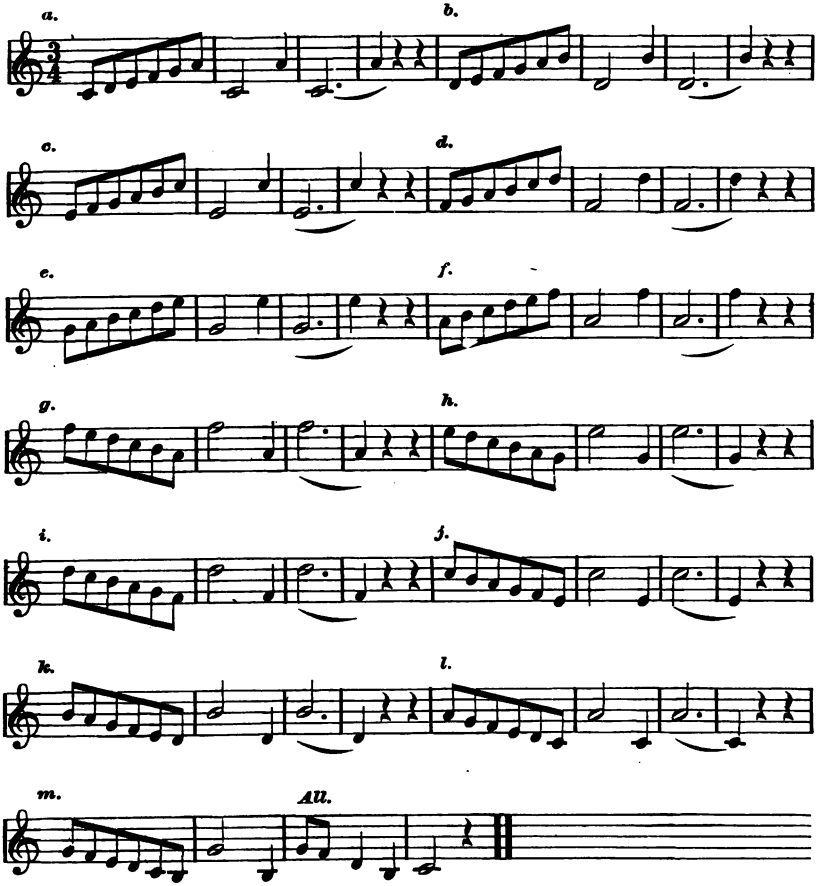
A Minor Sixth includes three tones and two semitones.

There is nothing about these intervals which demands our special attention at present. Like the thirds major and minor, they are quite pleasant, and very easy to sing.

The sixths appear on the staff thus:

The importance of being able to recognize the difference between the major and minor thirds and sixths will appear when we come to study the minor scales, as in these two intervals lies the characteristic difference, between the major and minor diatonic scales.

EXERCISE IN SIXTHS.

9.

EXERCISES IN SIXTHS.

10. *From "Time and Tune," by* JOHN HULLAH.

11. DR. CARL SEEGER.

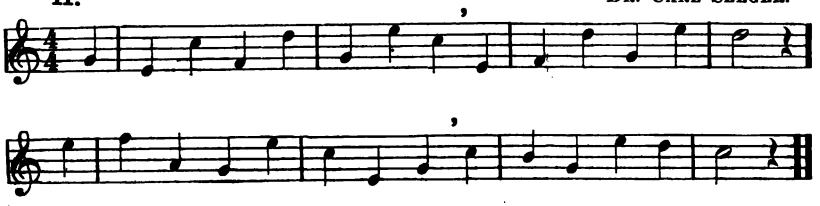
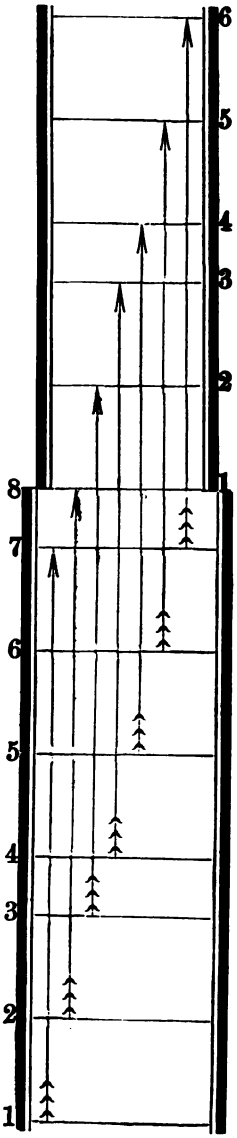



Diagram of Sevenths.



SEVENTHS, MAJOR AND MINOR.

A Major Seventh contains five tones and one semi tone.

A Minor Seventh contains four tones and two semi-tones.

By the diagram, it will be seen that there are only two major sevenths, from the first and fourth degrees. All the rest are minor.

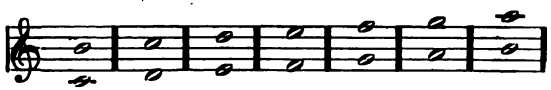
In the formation of chords, we shall find the sevenths next in importance to thirds and fifths.

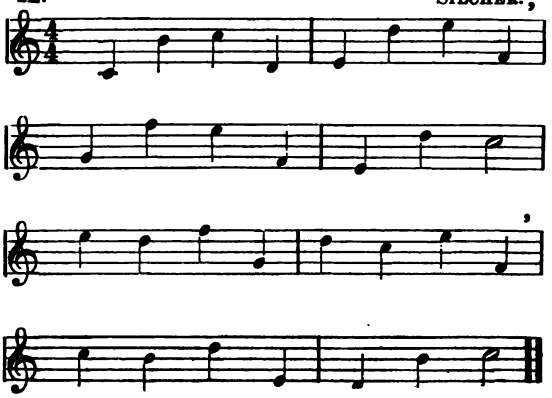
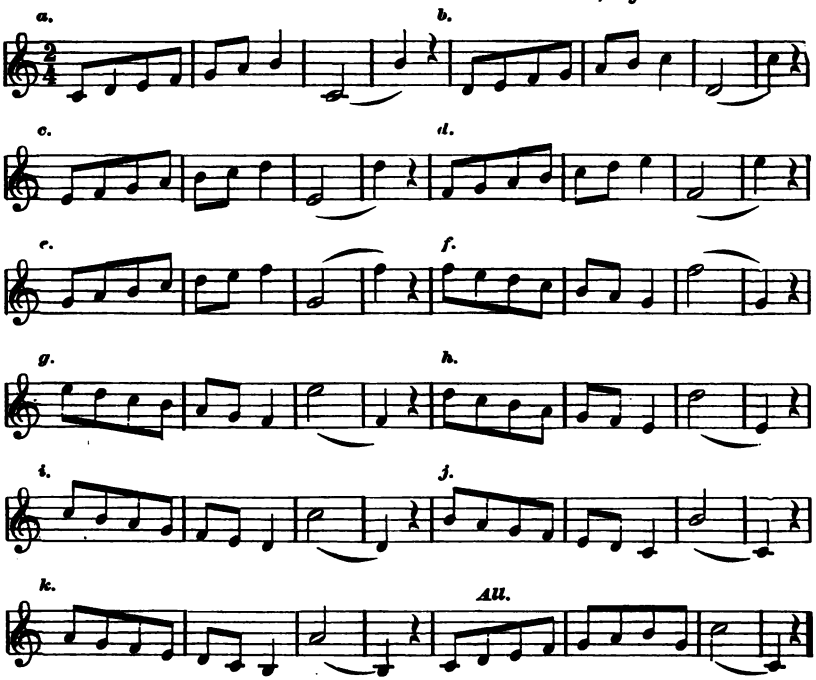
The sounds of the scale which bear major sevenths are *one* and *four*.

Like the augmented fourth and the diminished fifth, the minor seventh is an interval of harmony. It also occurs in melodies, especially in mountainous countries, like Switzerland.

It almost always springs from *five* of the scale; it is easy to sing, and comes in sprightly music.

The major seventh is seldom, if ever, used either in melody or harmony.

The sevenths appear on the staff thus:

EXERCISE IN SEVENTHS.

12. SILCHER.

13. *From "Time and Tune," by* JOHN HULLAH.

INVERSION OF INTERVALS.

If we take the lower of two notes forming an interval, and write it an octave higher, this in music is called Inversion.

EXAMPLE.

14. SILCHER.

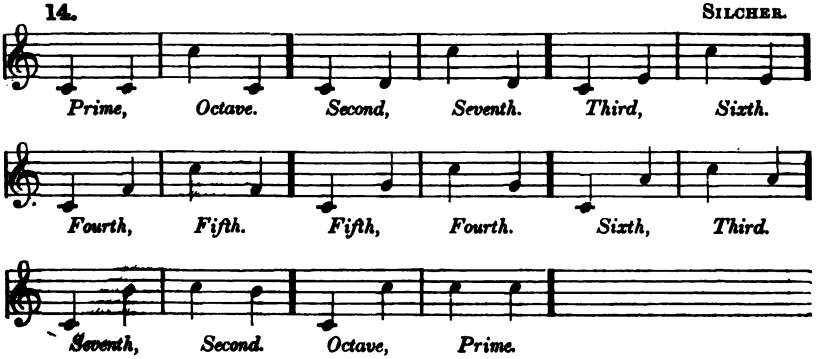
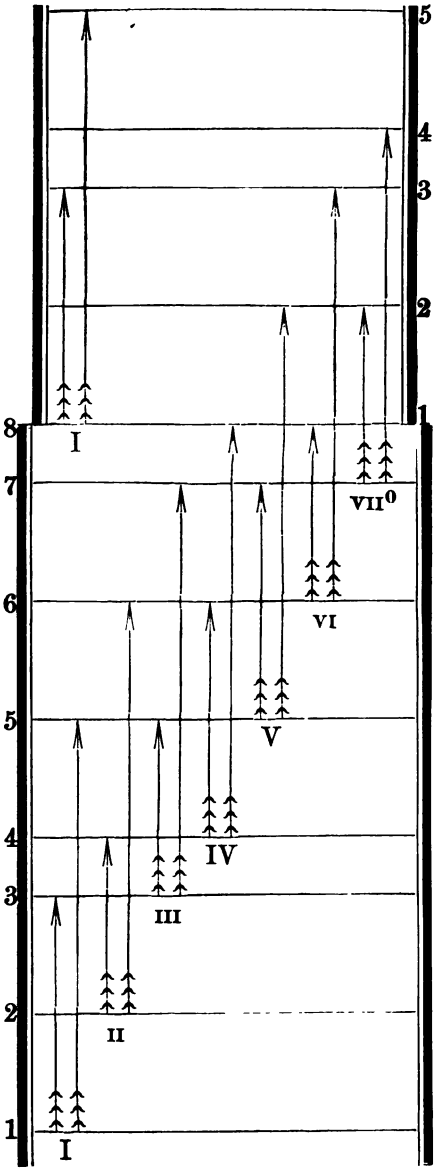


Diagram of Triads.



TRIADS OF THE MAJOR SCALE.

A Triad is any given sound of the scale, with its *third* and *fifth*.

There are three different kinds of triads in the major scale.

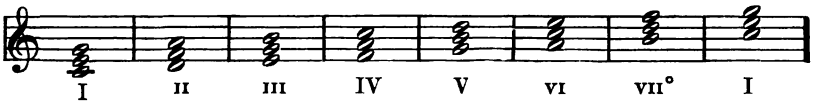
1. The Major Triads, which consist of a major third and perfect fifth, as I, IV, and V.

2. The Minor Triads, which consist of a minor third and a perfect fifth, as II, III, and VI.

3. The Diminished Triad, which consists of a minor third and a diminished fifth, as VII°.

From the beginning of this course, commencing with the songs for the primary schools, the harmonic element has been the basis of even the simplest melodies. Our object now is, to develop this principle in a methodic and more technical way, by more carefully observing, classifying, and naming the several sounds, according to their harmonic relations, as based upon the triads of the major and minor scales.

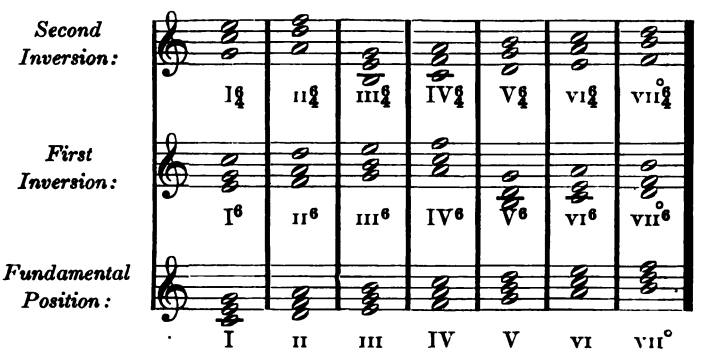
To illustrate: We go into the woods and hear birds singing, and can easily note the differences in their songs, yet we are unable, perhaps, to name or describe the birds, owing to the difficulty of observing them because of the density of the foliage or the blending of their plumage with the leaves. So it is with the music we hear or sing. We can distinguish differences in pitch and quality of tones, but must study them to be able to know their office in producing the pleasing effects which we call music.

The triads appear upon the staff thus:

INVERSION OF THE TRIADS OF THE MAJOR SCALE.

The triads as they stand written upon the staff in the above example are said to be in their fundamental position.

If the lowest note of each of the triads be inverted, or written an octave higher, leaving the second note as the lowest or base-note, this operation is called the *first inversion.*

If the two lower notes of the triads in their fundamental position are inverted, leaving the upper note as the base-note, this produces the *second inversion* of the triads, as in the following examples:



In regard to the figures at the right of the Roman numerals, you will observe,—

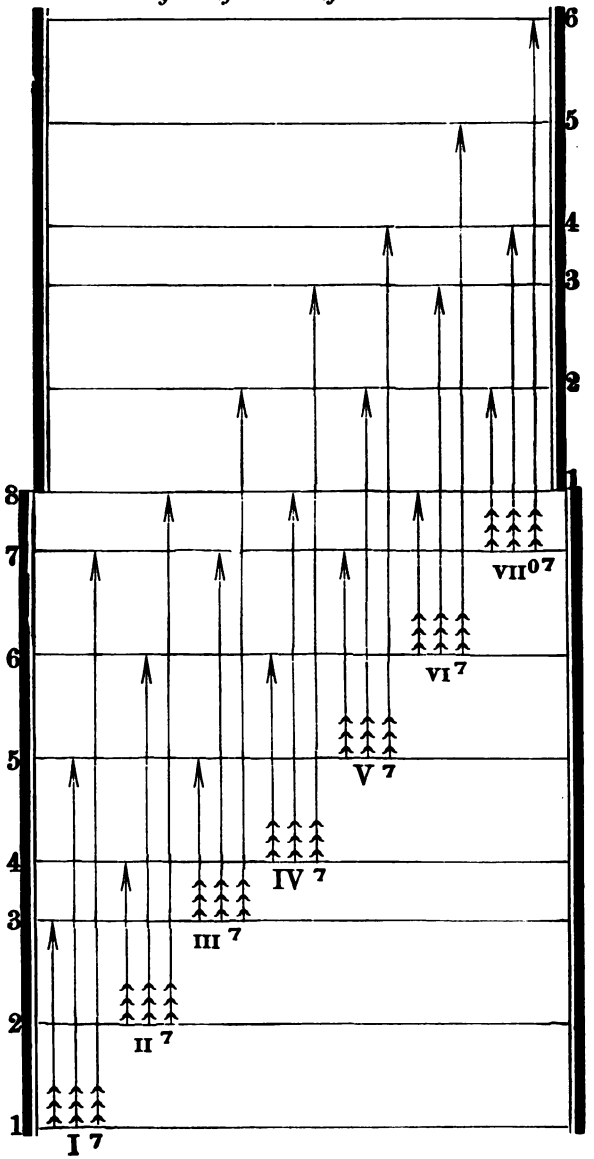
First, that there are no figures connected with the triads in their fundamental position. This is because the two notes above the base or lowest note are a third and a fifth; and these intervals are seldom expressed by figures.

Second, that in the first inversion the figure 6 is placed at the right of the Roman numeral. This is to indicate that the upper note is the interval of a sixth from the base or lowest note; the middle note, being a third from the base-note, is not indicated.

Third, that the figures $\frac{6}{4}$ are placed after the Roman numerals in the second inversion. This is to designate the intervals from the bass-note as a fourth and a sixth.

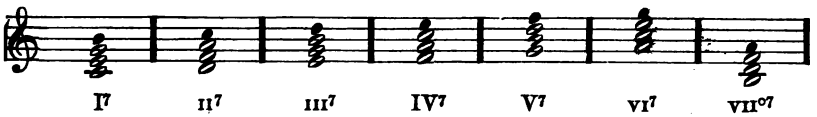
This subject will be taken up again in connection with three-part singing.

Diagram of Chords of the Seventh.



CHORDS OF THE SEVENTH.

The chord of the seventh is composed of any given sound of the scale, with its third, fifth, and seventh. Thus we see that the chord of the seventh is obtained when we add a seventh to the triad, as illustrated in the diagram.

The chords of the seventh appear upon the staff thus:

We see by the diagram that there are four different kinds of chords of the seventh in the major scale:

1. Those which consist of a major triad, and a major seventh, as I^7 and IV^7.

2. Those which consist of a minor triad and a minor seventh, as II^7, III^7, and VI^7.

3. One which consists of a major triad and a minor seventh, as V^7.

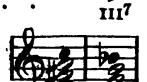
4. One which consists of a diminished triad and a minor seventh, as $VII^{\circ 7}$.

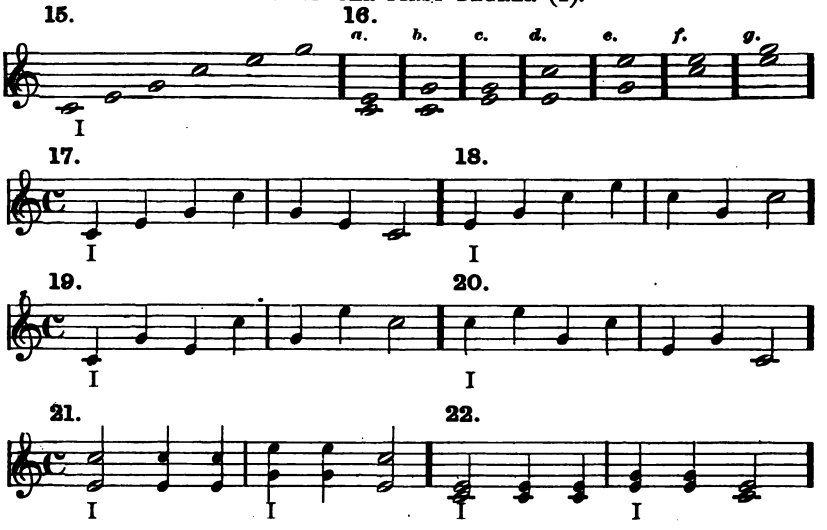
In listening to the different chords of the seventh when sung or played, the V^7 sounds the most satisfactory.

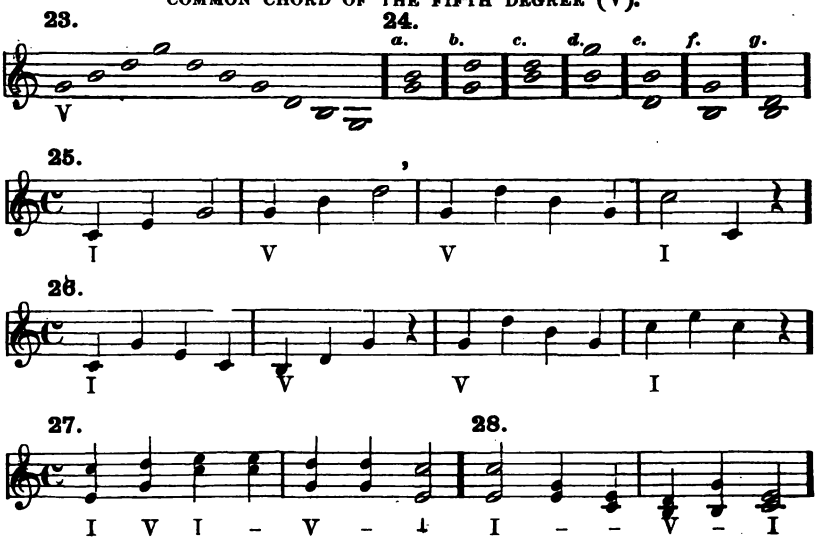
The reason why this chord sounds better than I^7 and IV^7 is, because these two chords have a major seventh, while the V^7 has a minor seventh. The V^7 is the only chord of the seventh that we shall have occasion to use at present.

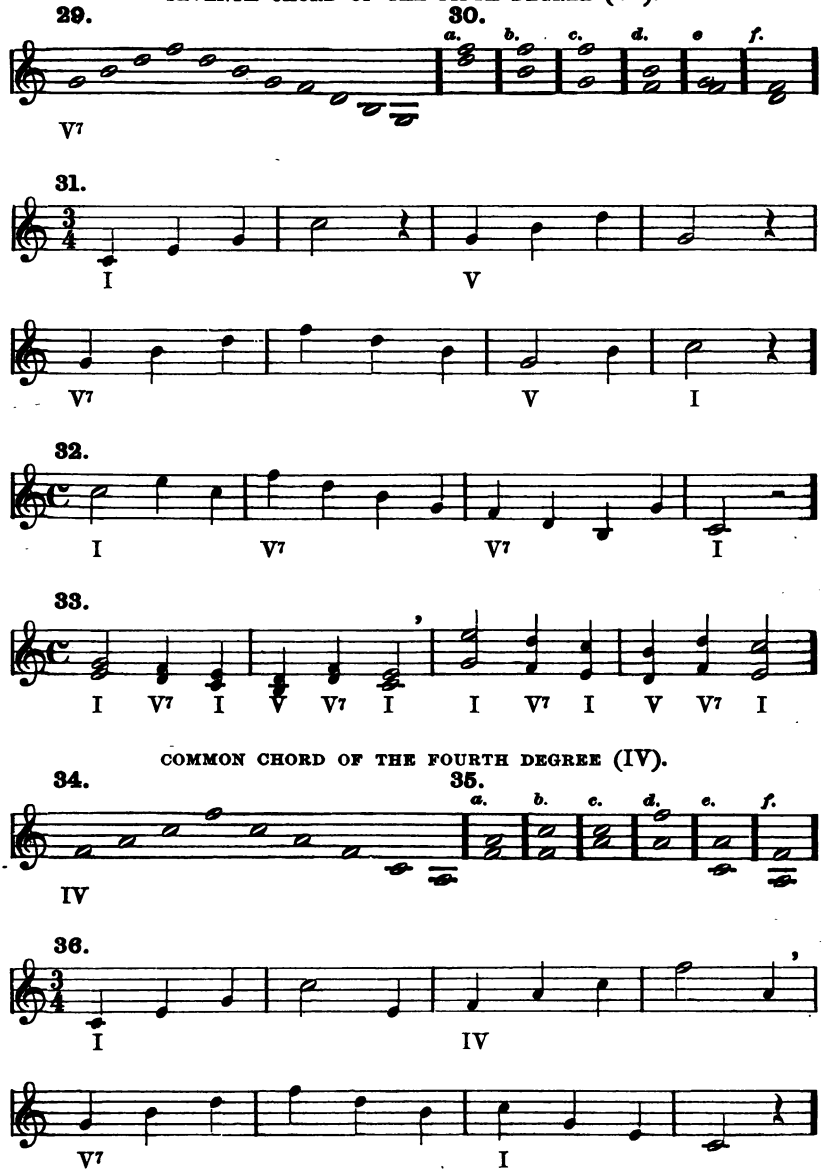
TONIC, DOMINANT, AND SUBDOMINANT.

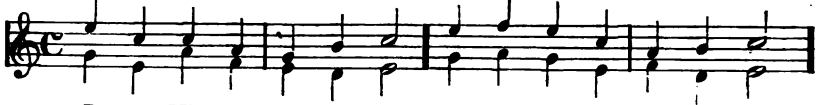
The triads I, V, and IV are denominated respectively, the Tonic Triad, the Dominant Triad, and the Subdominant Triad. The V^7 is called the Dominant Seventh.

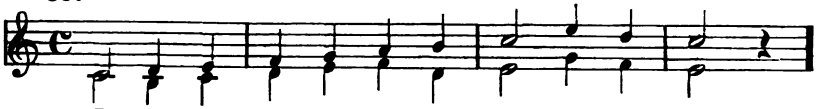
Of all the chords of the seventh, the V^7 has occurred most frequently in the songs you have learned from the beginning. This chord comes in without any sharps or flats, and gives a cheerful expression to the songs. The chord III^7, with its third made major, thus . . . . . has come into some of the songs you have learned, and gives rather a sad expression to the music. As we progress in our lessons, the further study of this chord of the seventh will be interesting. Also II^7 and I^7, in notes thus: . . . . . By sharping the third in II^7 and III^7 and flatting the seventh in I^7, they are all made dominant sevenths. We shall learn their use in our future lessons.

PRACTICAL EXERCISES AND SONGS UPON THE TRIADS.

TRIAD OF THE FIRST DEGREE (I).

COMMON CHORD OF THE FIFTH DEGREE (V).



SEVENTH CHORD OF THE FIFTH DEGREE (V^7).

COMMON CHORD OF THE FOURTH DEGREE (IV).

37.

38.

39.

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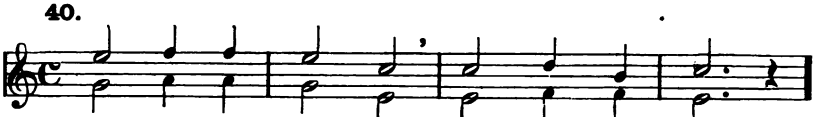
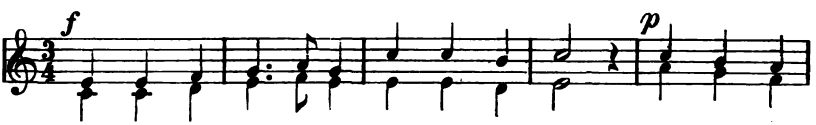
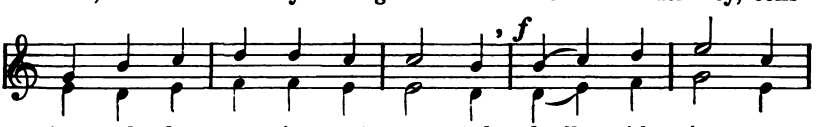
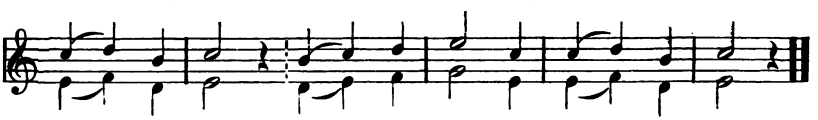
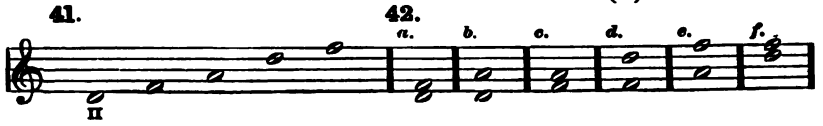
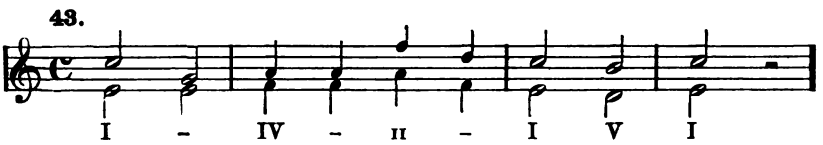
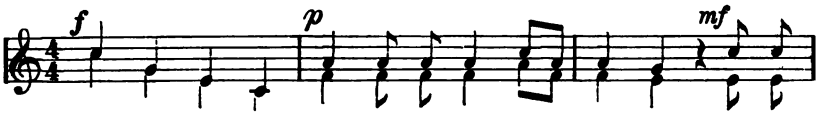
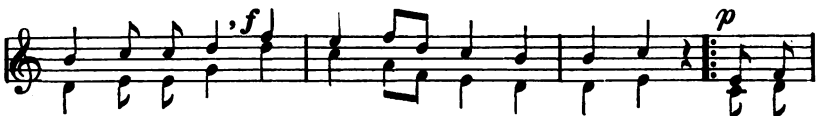
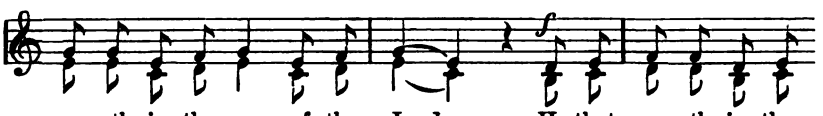
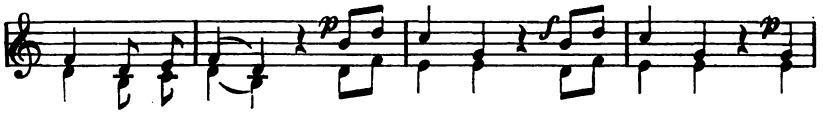
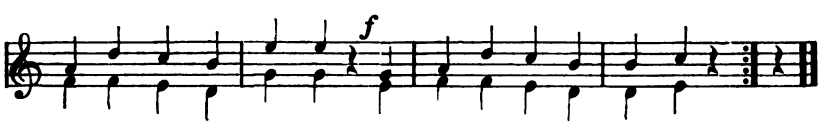
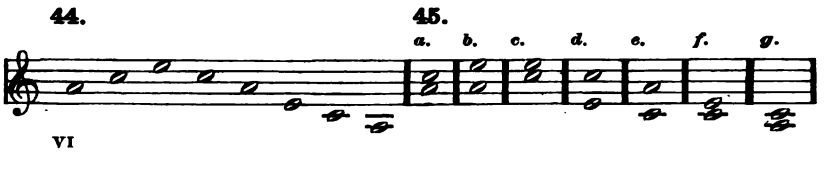
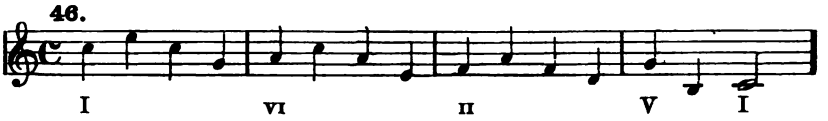
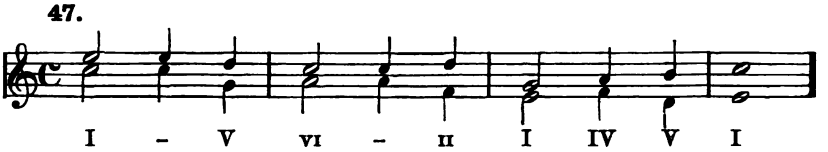
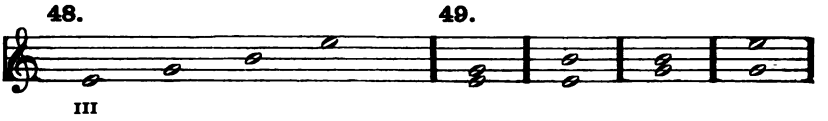
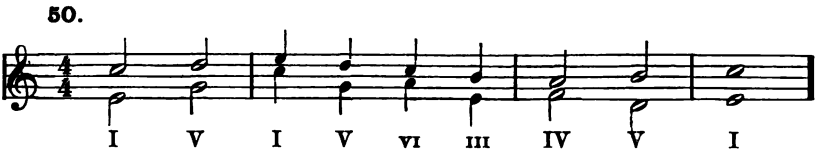
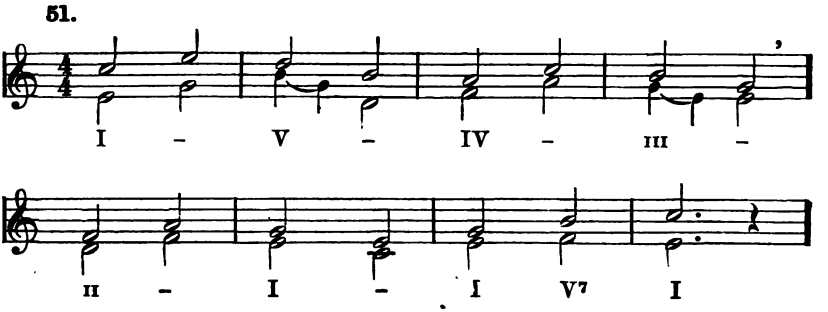

PRAISE YE THE LORD.

1. All that have breath to praise, praise ye the Lord! Let ho - ly
2. Oh, taste and see ye how good is the Lord! Mer - cy, com -



joy and de - vo - tion most sa - cred dwell with - in our
pas - sion, light, truth, and love bound - less guard our lives e -

in - most souls, dwell with - in our in - most souls!
ter - nal ly, guard our lives e - ter - nal - ly.

3 All that have hearts to love, love ye the the Lord! Seraphim, cherubim, souls of the righteous! ‖: ah, what bliss in heav'n to love! :‖

4 Our souls are thirsting, too, for the bright land, where we may love Him for ever and ever, ‖: who in love created us. :‖

COMMON CHORD OF THE SECOND DEGREE (II).

HOSANNA.

COMMON CHORD OF THE SIXTH DEGREE (VI).

COMMON CHORD OF THE THIRD DEGREE (III).

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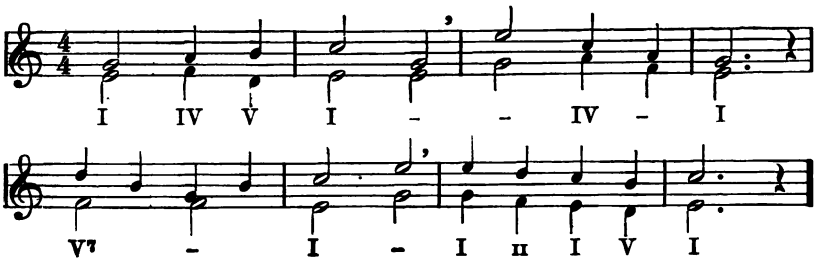
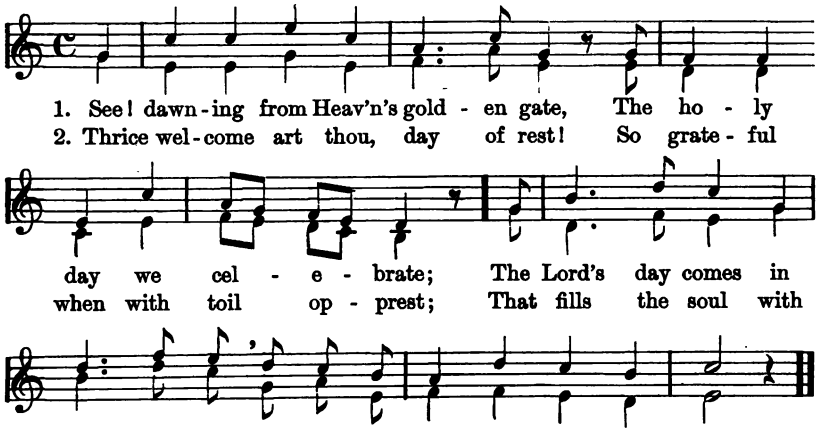

THE SABBATH.

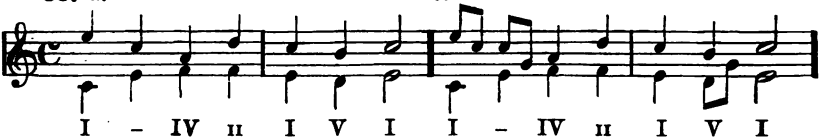
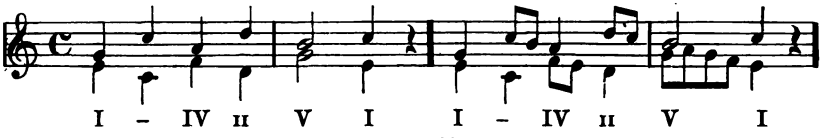


3 An image of the sun thou art,
Whose beams such joy to earth impart:
So doth thy genial presence give
A hallow'd light to all that live.

4 God's messenger, thou bringest peace,
And biddest earth from tumult cease;
An angel sent from heav'n to cheer,
And bid us for the week prepare.

5 Oh, lift my soul to heav'n above,
Where spirits dwell in bliss and love;
One day, thro' morning's purple skies,
I, too, on angels' wings shall rise.

PASSING-NOTES.—UNACCENTED.

53. *a.* *b.*

54. *a.* *b.*

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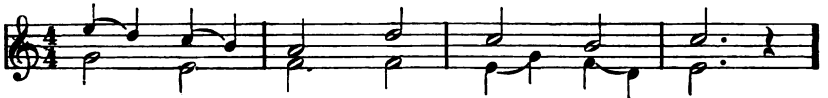
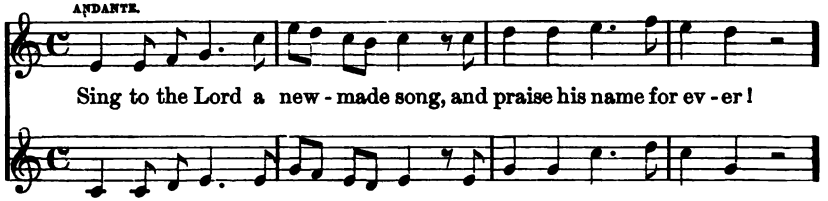
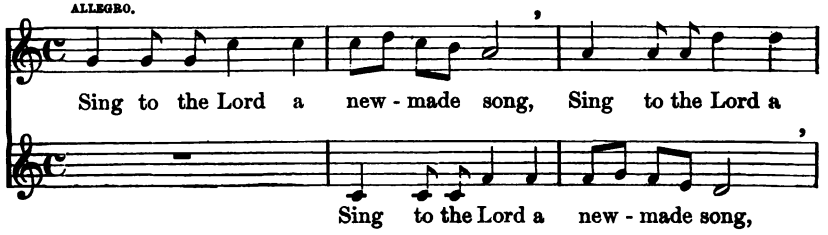
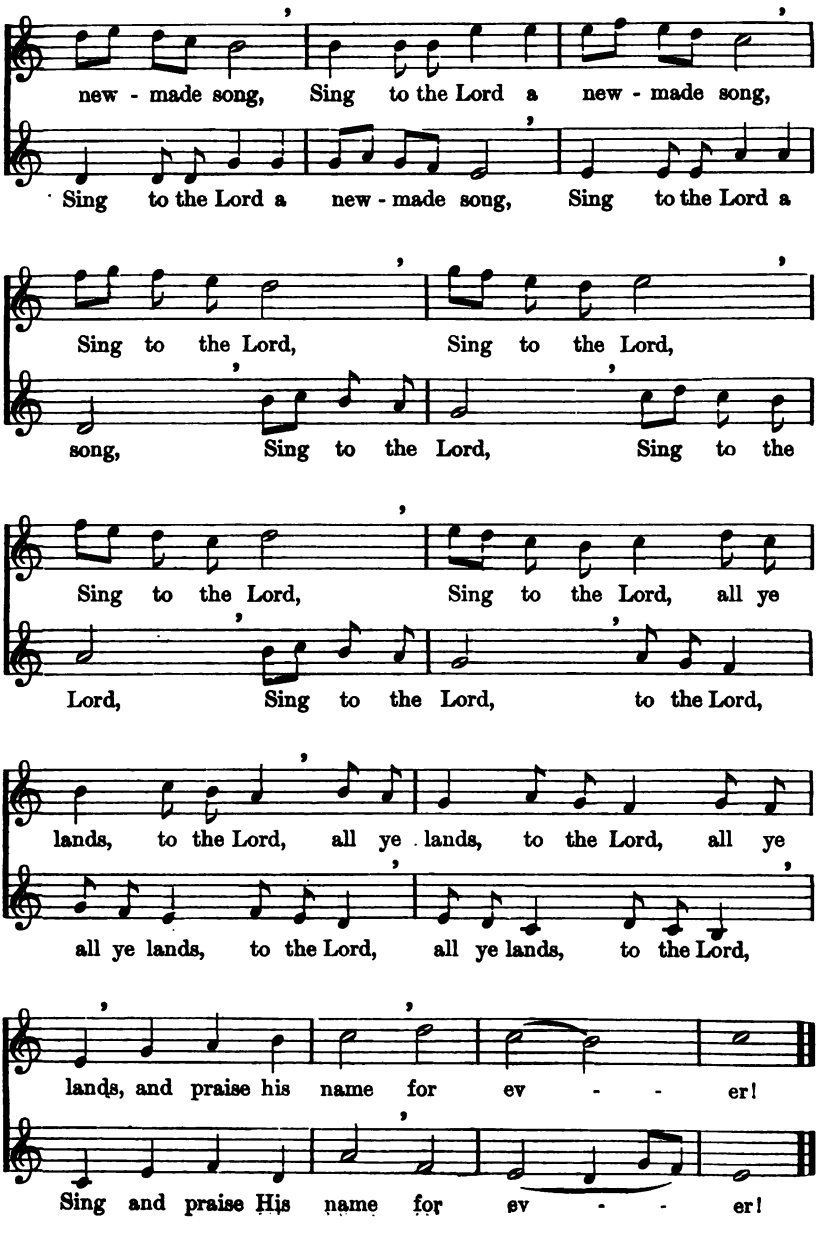
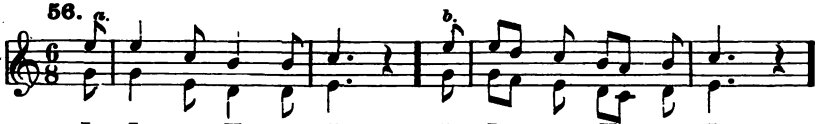
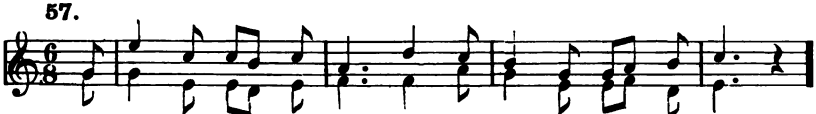
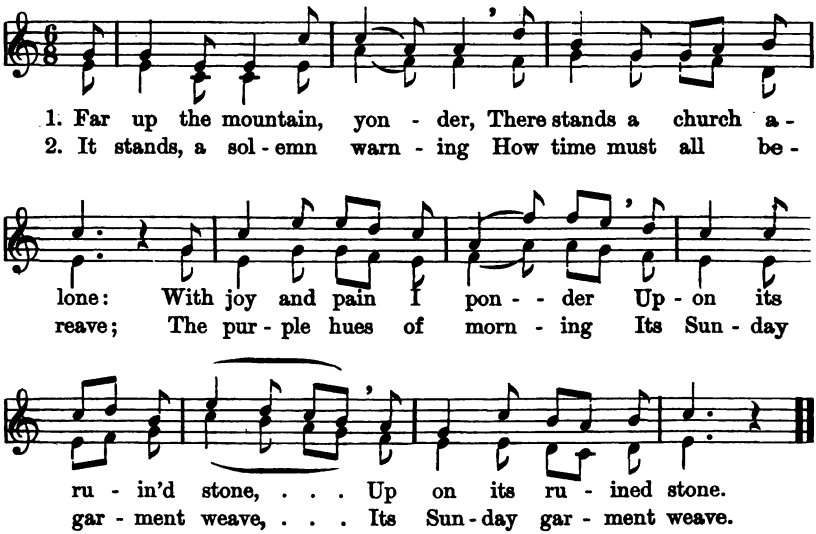

SONG OF PRAISE.

ANDANTE.



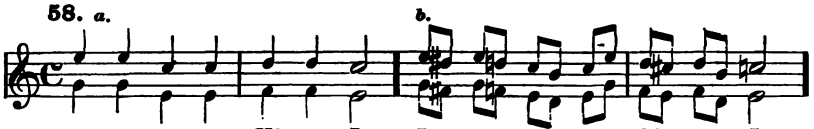
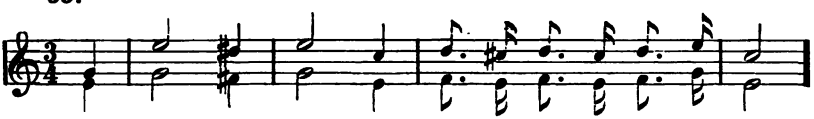
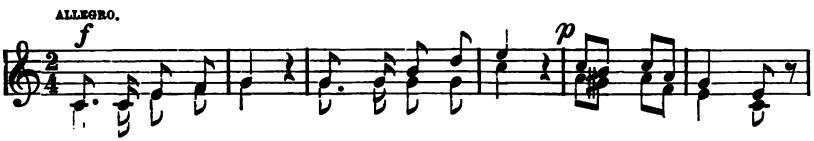
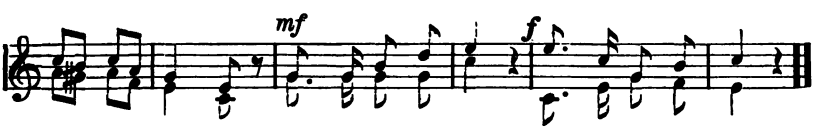
ALLEGRO.

new - made song, Sing to the Lord a new - made song,
Sing to the Lord a new - made song, Sing to the Lord a
Sing to the Lord, Sing to the Lord,
song, Sing to the Lord, Sing to the
Sing to the Lord, Sing to the Lord, all ye
Lord, Sing to the Lord, to the Lord,
lands, to the Lord, all ye lands, to the Lord, all ye
all ye lands, to the Lord, all ye lands, to the Lord,
lands, and praise his name for ev - - er!
Sing and praise His name for ev - - er!

56.

57.

THE LITTLE CHURCH.



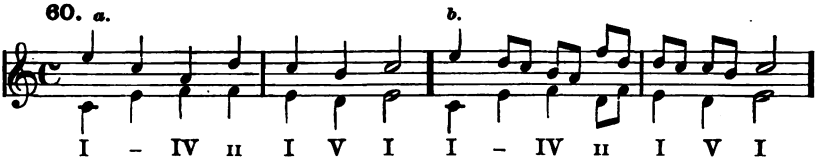
3 And when the bells are ringing,
At early morning hour,
You 'll hear the soft wind bringing
‖: An echo from its tow'r. :‖

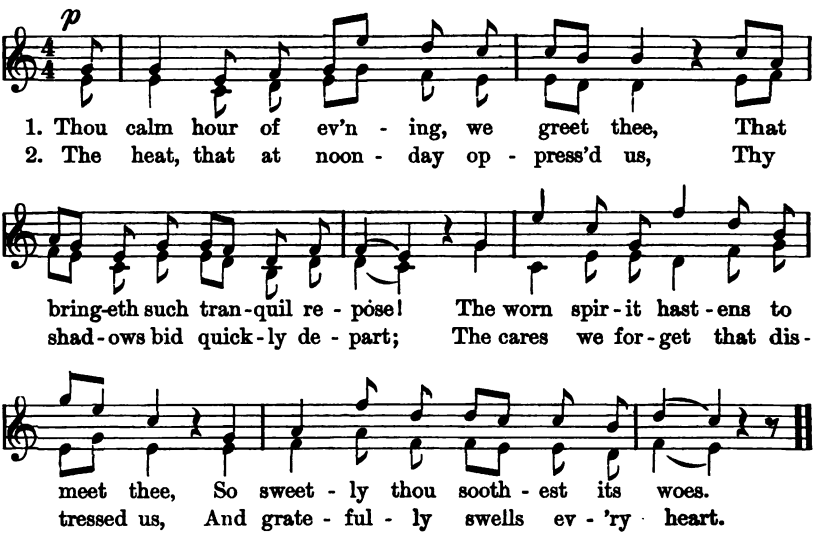
4 The gentle peal brings o'er me
A thought of ages gone;
Methinks I see before me
‖: A pilgrim band move on. :‖

58. *a.* *b.*

59.

MOUNTAIN SONG.

3 Onward through the skies,
Higher doth he rise,
Blessings sending,
Wide extending
‖: Over hill and dale. :‖

4 Then toward the skies
Higher let us rise,
Upward gazing,
Ever raising
‖: Heart and eye to heav'n. :‖

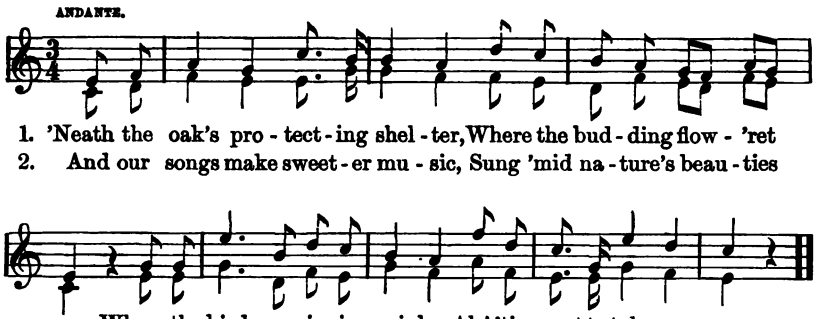
APPOGGIATURA.—ACCENTED.

60. *a.* *b.*

When passing notes occur as in *b*, they always receive a marked accent on whichever part of the measure they may come.

AT EVENING.

3 With friends that we love gather'd round us,
We lessons of charity learn;
We let not keen malice confound us—
A blessing we give in return.

4 Then welcome! sweet ev'ning, rich laden
With visions of heavenly rest;
Thou breathest the pleasures of Eden,
That blissful abode of the blest.

IN THE COUNTRY.



3 All that breathe the air so balmy
Doth to life and pleasure wake;
Who feels not a thrill of rapture
Bidding him these joys partake?

4 Let us sing, then, loud and clearly,
'Mid the glories of the spring!
Great is our Creator's goodness,
Who so fair made ev'ry thing.

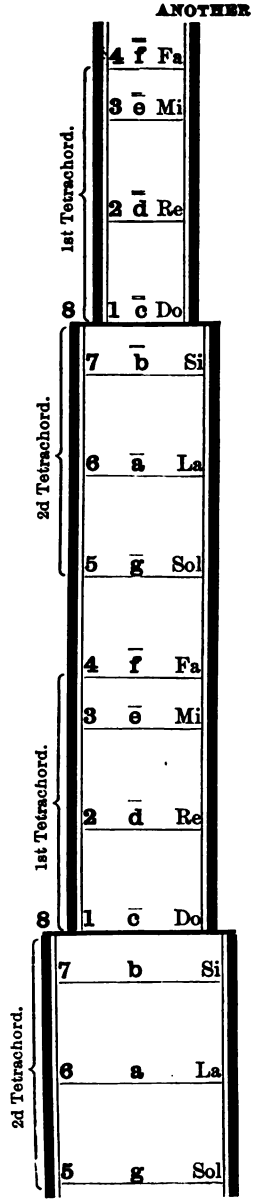
If the pupils have gone through the 1st and 2nd Readers of the National Course, or their equivalent in some other method, they should not be kept too long upon the first 29 pages of this book, especially if fifteen minutes a day are faithfully devoted to music. There are no difficulties to be encountered, either as to time or tune.

As we have recommended the least possible explanation about transposition, so we would have but little time spent in talking about the staff-intervals. If what little is said and illustrated in the first eighteen pages of this book be immediately put in practice, the good seed will spring up, "they know not how."

The different forms of the Minor Scale, which follow, will present no special difficulty. Here, as in the transposition of the scale, etc., there will be a great temptation to too much explanation.

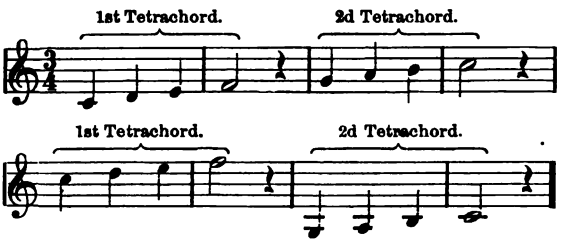
The best way is to practise from the diagrams in the Charts: first the Major, and then the different forms of the Minor scale; also, the same written upon the staff, together with the songs "At Evening" and "Autumn Song." In the study of the scales, the Tetrachords will be found to be of great convenience.

ANOTHER VIEW OF THE SCALE.—TETRACHORDS.



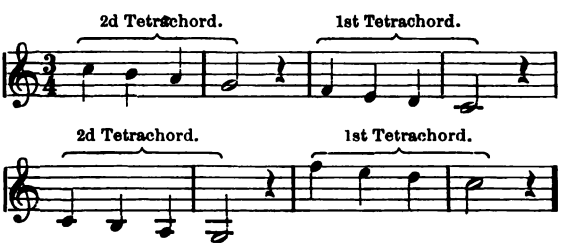
A Tetrachord means a scale of four sounds, as though the first four sounds of the scale, 1, 2, 3, 4, formed one complete scale, and 5, 6, 7, 8, another.

The scale of eight sounds may be regarded as made up of two tetrachords, placed one above the other, a tone apart, the sounds 1, 2, 3, 4, being called the first tetrachord, and 5, 6, 7, 8, the second tetrachord, in whatever octave.

The tetrachords in the accompanying diagram, ascending, appear upon the staff in Three-Four time thus:

Let this exercise be transposed into different keys, so far as the tetrachords are within the easy compass of the several voices.

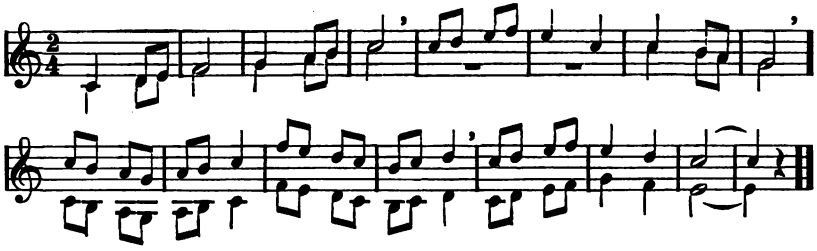
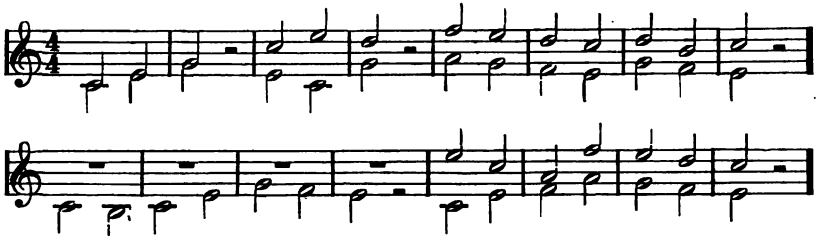
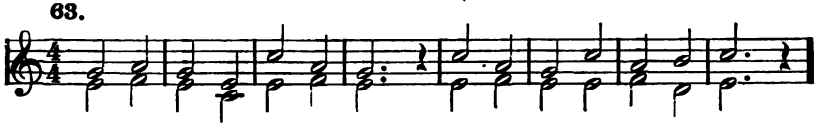
The above exercise may be made of great practical use, by having the whole class sing the first two tetrachords; only the higher voices singing the first tetrachord of the upper scale, and the lower voices the second tetrachord of the lower scale.

Let the tetrachords be sung descending, as follows:

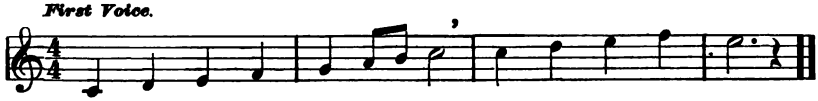


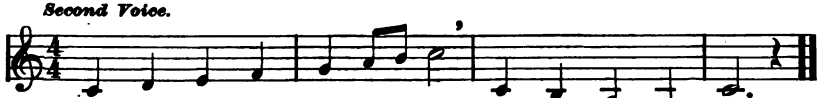
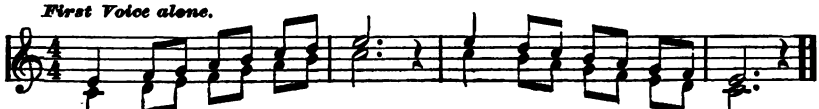
We shall find the division of the scale into two tetrachords a great convenience in the study of the various forms of the minor scale.

EXERCISES ON THE TETRACHORDS.

61.

62.

63.

"WHICH PART SHALL I SING?"—Every one who is to take part in singing at an exhibition or concert should be able to stand up before the whole school and sing one of the following exercises.

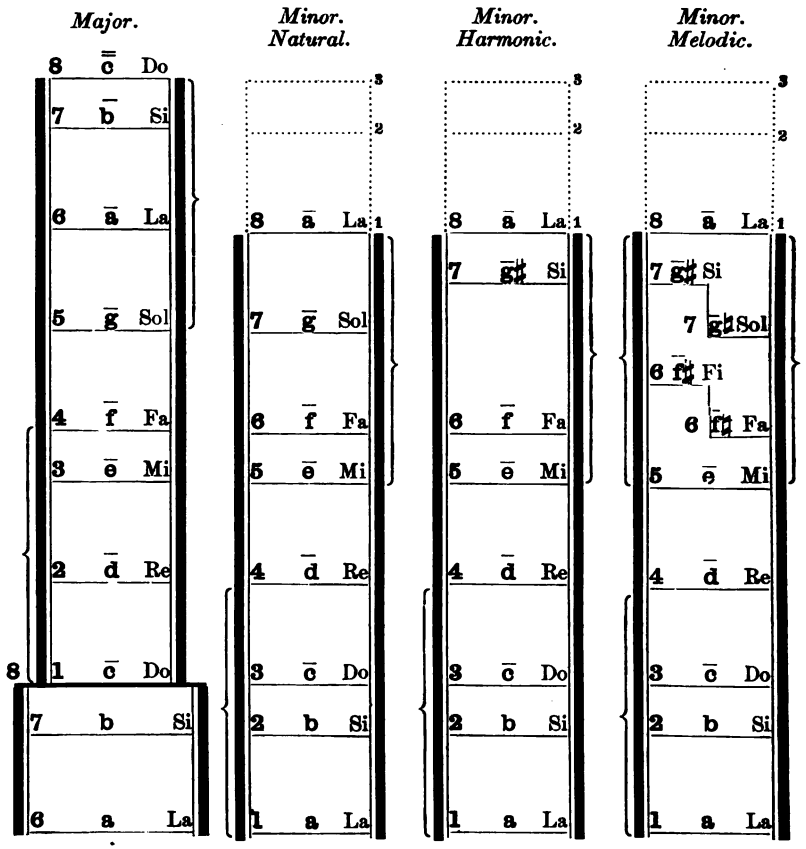
First Voice.



Second Voice.

First Voice alone.

Second Voice alone.

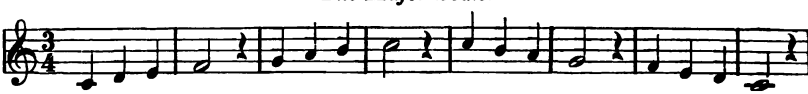
PART II.—MINOR SCALES.

COMPARISON OF THE MAJOR AND ITS RELATIVE MINOR SCALES.

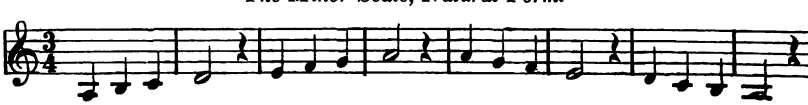


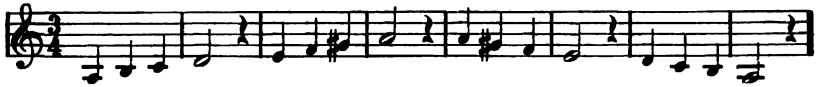
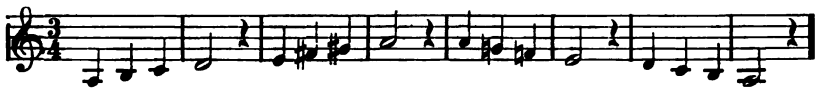
The above diagrams appear upon the staff thus:

The Major Scale.



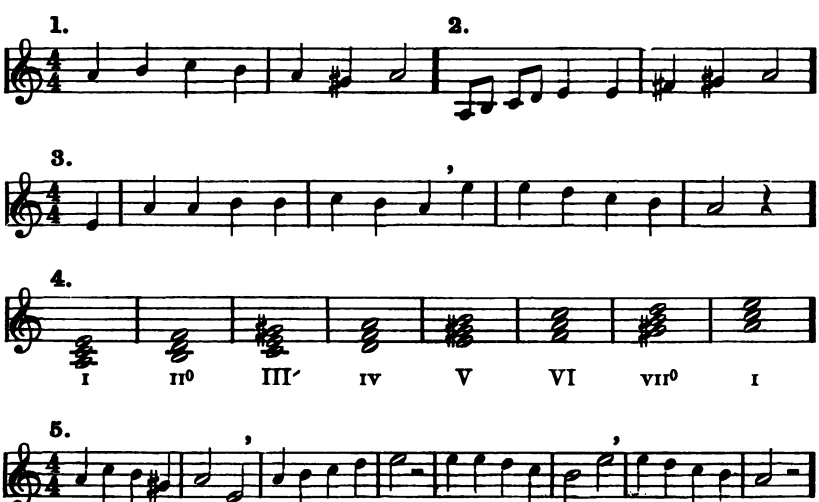
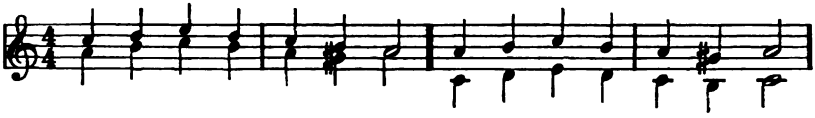
The Minor Scale, Natural Form.

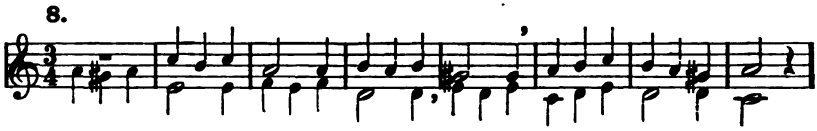
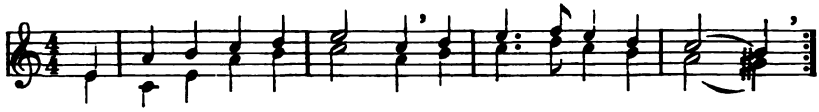


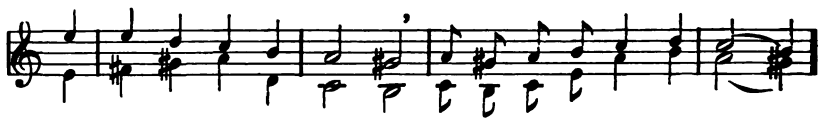
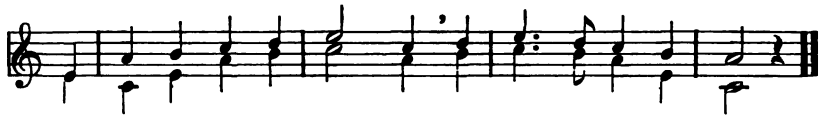
The Minor Scale, Harmonic Form.

The Minor Scale, Melodic Form.

It will be observed, as to the three forms of the minor scale, that the first tetrachords are all alike, as to the intervals: viz., tone, semitone, tone; and that in the upper tetrachord they vary, the Natural being semitone, tone, tone; the Harmonic being semitone, tone-and-semitone, semitone; and the Melodic being tone, tone, semitone, in ascending, and natural in descending. The sixth and seventh sounds of the minor scale are variable, according to whichever form is used.

It is very important that we should know these various forms of the minor scale *by heart, as a tune;* and that we be able to recognize them immediately, when we meet them in musical compositions.

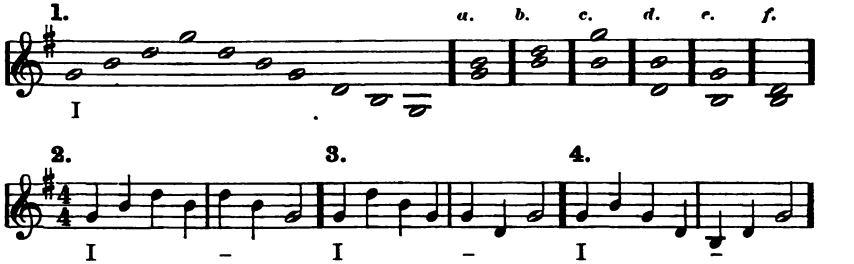
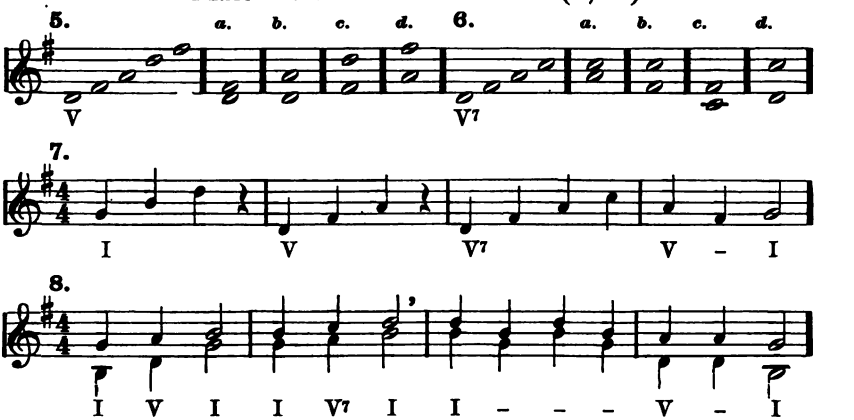
In the formation of the triads and other harmonies of the minor scale, the harmonic form is used.

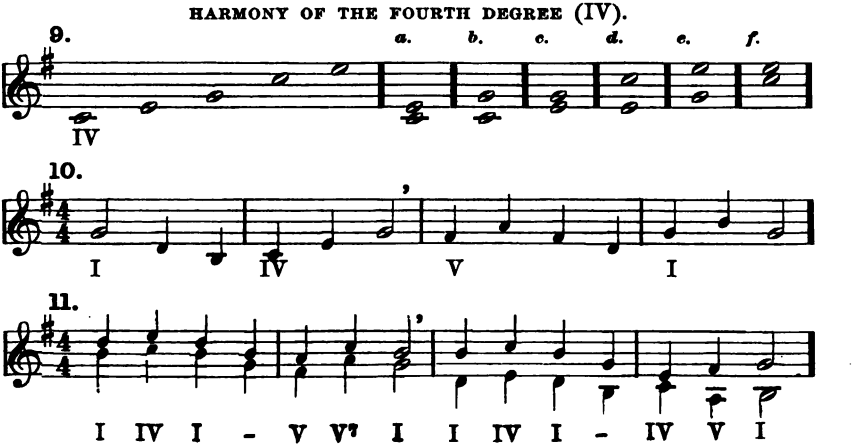
TRIADS OF THE SCALE IN A MINOR.

6.

7.

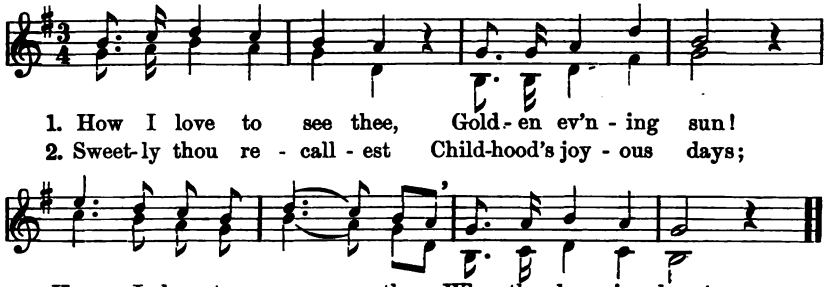
8.

AUTUMN SONG.

1. { Soon from the bough descend - ing, The last red leaf shall fall;
   { The birds their songs are end - ing, The world is si - lent all.

2. { O'er desert fields and mead - ows In sad - ness now we stray;
   { Now sooner come night's shad - ows And short - er grows the day.

Ah! whither are they van - ish'd, Whose blithe songs were our delight?
The birds are elsewhere seek - ing For the sun - ny smile of Spring;

The hoar-frost all hath ban - ish'd Far o'er the mountain height.
Oh, what a mer - ry - mak - ing Its charms to them will bring!

3 What though from bough descending
Now falls the last red leaf,
And birds their songs are ending,
As though opprest with grief?
Oh, banish all your mourning,
Nor so tremblingly despair;
We soon shall see returning
The lovely Spring so fair.

G MAJOR.—HARMONY OF THE FIRST DEGREE (I).

HARMONIES OF THE FIFTH DEGREE (V, V7).

HARMONY OF THE FOURTH DEGREE (IV).

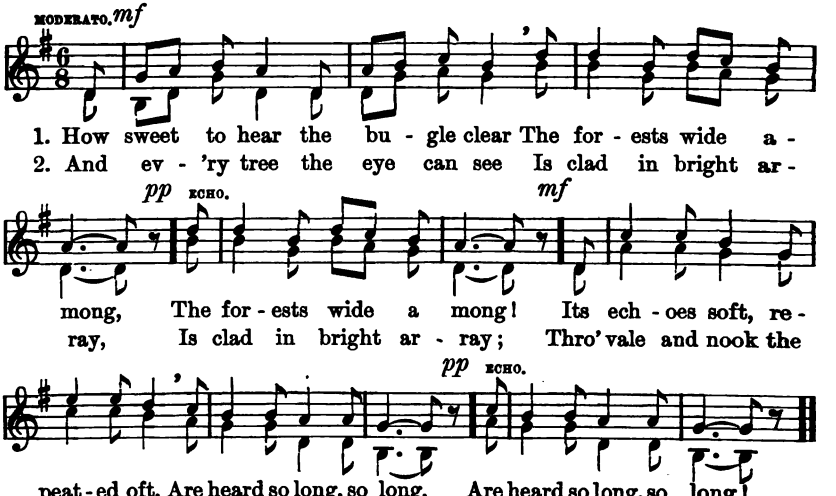


EVENING SUN.

3 Be it mine thus brightly,
Virtue's course to run
Mine to sleep so sweetly,
All my labors done.

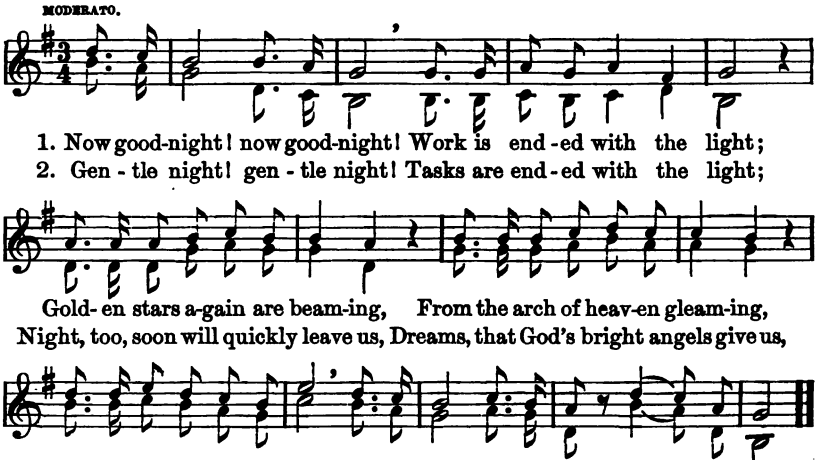
4 When in tranquil glory
Thou dost sink to rest,
Oh, what holy longings,
Fill my swelling breast.

5 Thus my soul inspiring
When I gaze on thee,
Grant my heavenly pathway
Like thine own may be.

THE BUGLE-HORN.



3 To ev'ry heart doth joy impart
‖: The bugle's cheering tone :‖
The care that pressed each sorrowing breast
‖: At once is gone, is gone. :‖

NOW GOOD-NIGHT.

3 Peaceful night! peaceful night!
Joys, that made the day so bright,
Shall in dreams not all forsake us
Till a new day shall awake us
In the realms of pure delight.
Now good-night! ‖: now good-night. :‖

TIME-SPELLING. — It is unnecessary to call the attention of those who have gone through the First and Second Readers of this course, to the Time-Names.

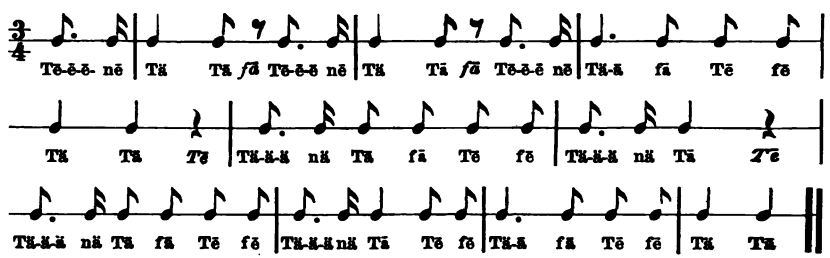
We would call attention, however, to the order of development of the sense of time, and of fixing the same in the mind,—

1. By presenting the natural flow of rhythm and measure in connection with rote-singing.

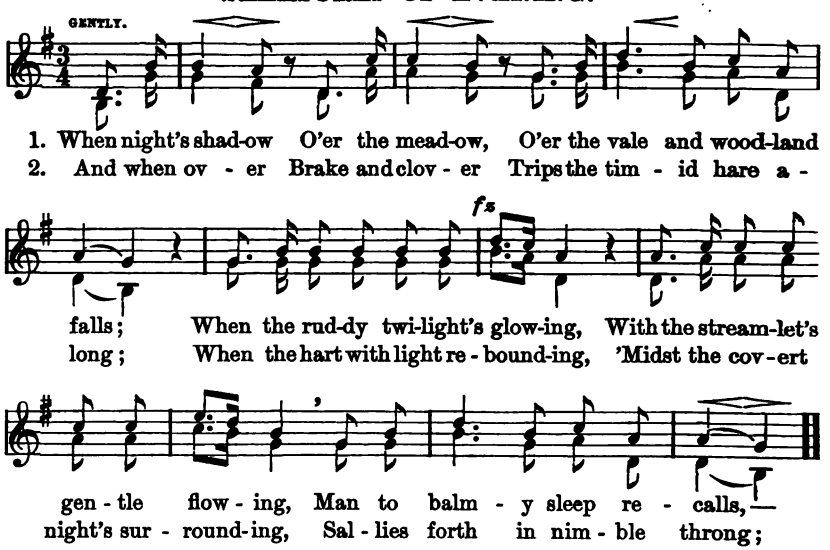
2. By the careful study of measure, as to the laws of accent, in connection with *beating time with the hand.*

The time-names have nothing to do with the process of developing time; but only to *name* the relative length and position of each sound in any measure of simple time, just as each letter in a word comes in its particular order.

Some teachers have used the time-names, as a substitute for beating time with the hand. We regard this as a radical mistake, and a plain violation of the first principles of educational development.

TIME-NAMES TO "PLEASURES OF EVENING."

The forms of measure in song "Good-Night" are very similar to those above.

PLEASURES OF EVENING.

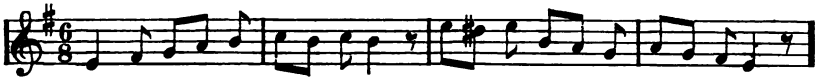
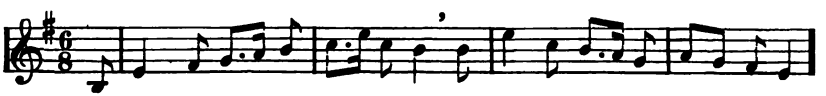
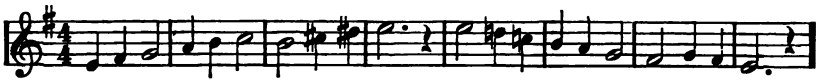


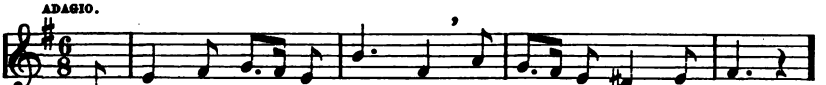
3 When day closes, And, with roses
Pluck'd from summer meadow's bloom,
Peasants, glad that toil is ended,
And with pealing voices blended,
Seek again their happy home:—

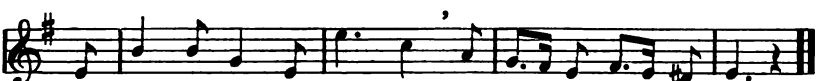
4 Then my pleasure Knows no measure
All my feelings' charm to tell;
Yes, this simple twilight season,
Though despised by boasted reason,
Bids my purest pleasures swell.

E MINOR.—HARMONIC FORM.

1.

2.

3.

4. MELODIC FORM.

THE SUMMER LEAVES ARE SCATTER'D.

ADAGIO.

1. The sum - mer leaves are scat - ter'd, Torn from the with - er'd spray;
2. The woods that late were ring - ing, Are si - lent as the dead;

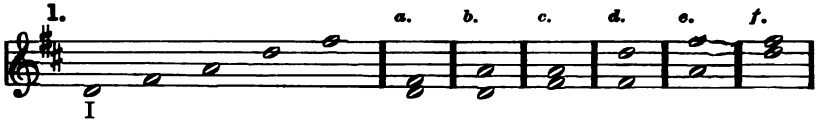
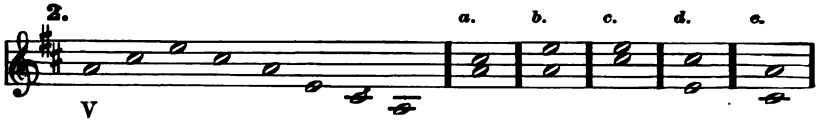
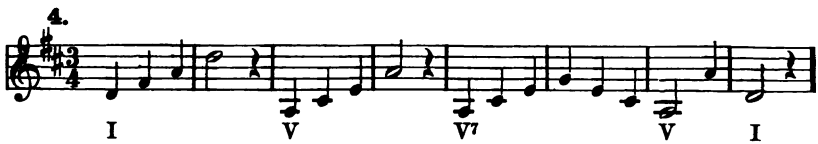
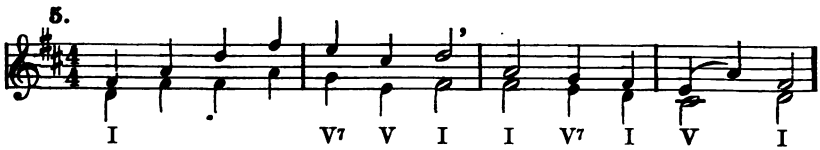


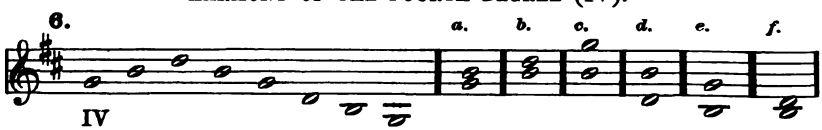
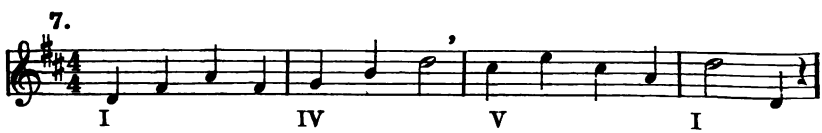
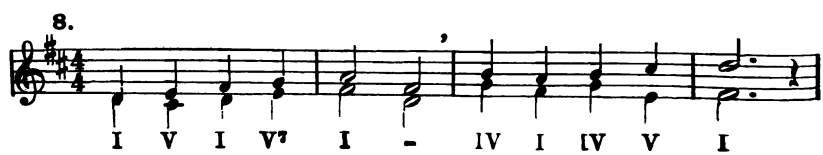
So life, by vain dreams flat-ter'd, Must soon to dust de - cay.
The birds have ceas'd their sing- ing, Love with them, too, has fled.

3 When Springtime is returning,
Then Love shall reappear;
The songs for which we're yearning
We then again shall hear.

4 Then, Winter, welcome hither,
With garments white and new!
The germ — it cannot wither,
He guards it e'er so true.

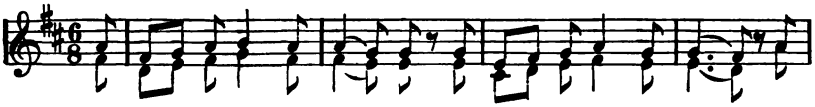
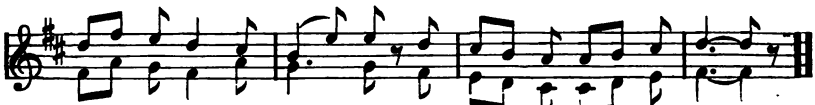
We recommend a patient study of the few songs in the minor scale. At first they will be uninteresting; but if the pupils persevere till they become familiar with them, they will grow in favor, both with teacher and pupils, from year to year.

D MAJOR.—HARMONY OF THE FIRST DEGREE (I).

HARMONIES OF THE FIFTH DEGREE (V, V7).

HARMONY OF THE FOURTH DEGREE (IV).



PLEASURES OF STUDY.

From the French. +

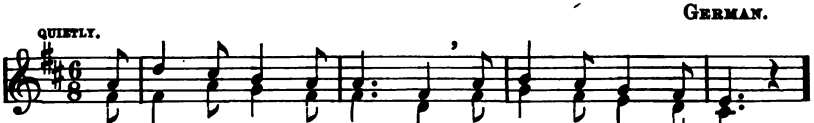
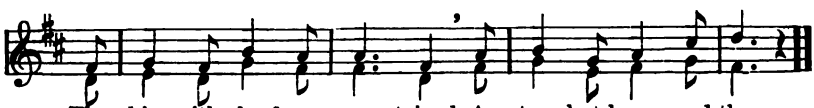
IMLER.

1. Of all the pleas-ures of-fer'd In life to us be - low, The
2. All qui - et in my dwell-ing, With some good book in hand, They

joys by stud - y prof - fer'd, Are those I love to know.
charm be-yond all tell - ing, They bright - en all the land.

3 The treasures old of ages
Are gathered all around,
The wisdom of the sages,
Inspiring thought profound.

4 The poets sing in numbers
So sweet unto my heart!
They wake from idle slumbers,
And cause my tears to start.

IN APRIL.

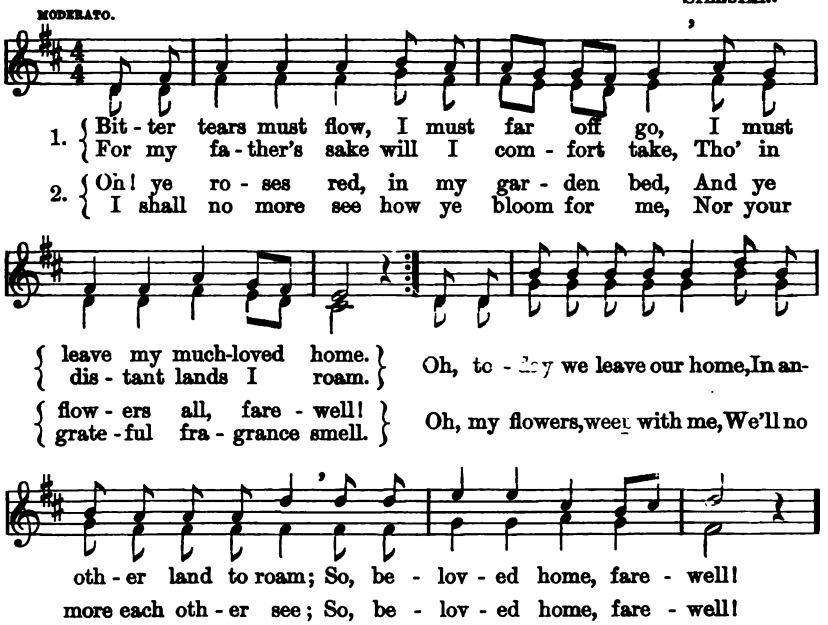
GERMAN.

QUIETLY.

1. O dew - y, sweet spring ev'n-ing, Thou art to me so dear!
2. The air, so warm and balm - y, Breathes like the breath of love,

The skies with clouds are cur - tained, A star but here and there.
Each breeze a vio - let per - fume Wafts up to me a - bove.

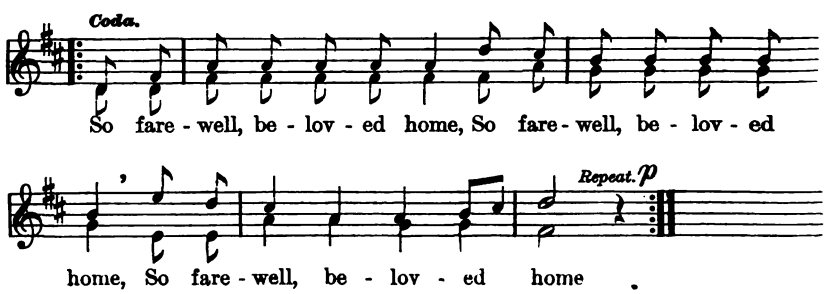
3 A song like this sweet ev'ning
I fain would sing; — in vain:
The tone — so soft, so gentle —
I never shall attain!

FAREWELL TO HOME.

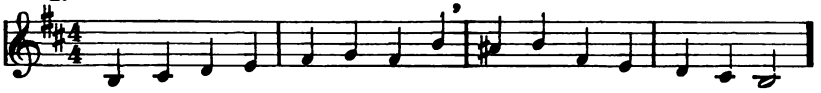
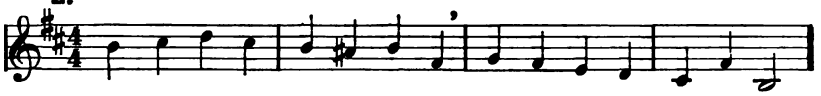
SILESIAN.

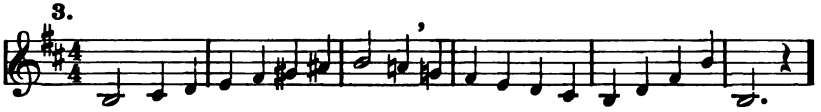


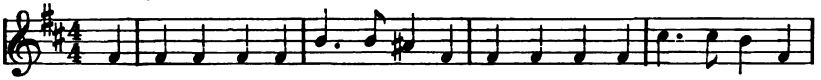
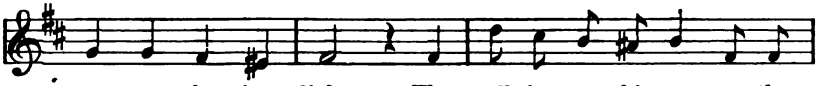
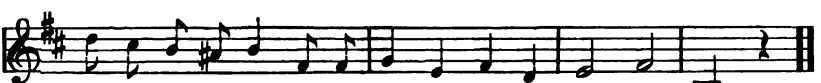
3 From the fields, so green in their beauty seen,
I shall gather no more flowers;
In the pleasant glade, with its cooling shade,
I shall no more pass the hours;
Oh, farewell, each pleasant tree,
That I nevermore shall see,
And, beloved home, farewell!



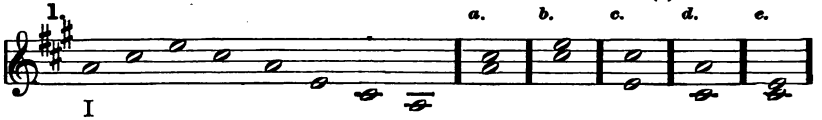
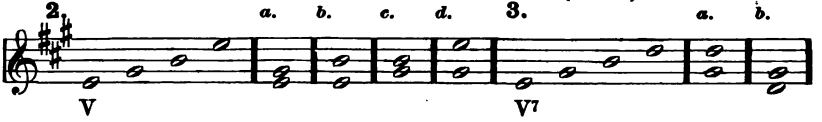
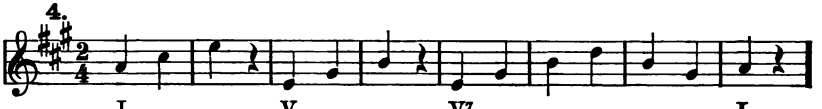
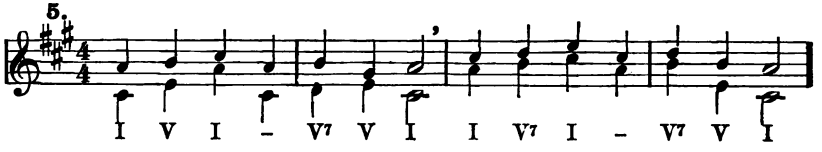
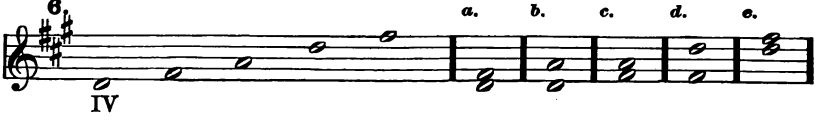
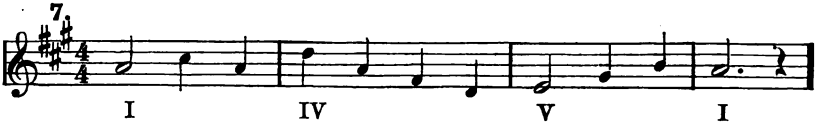
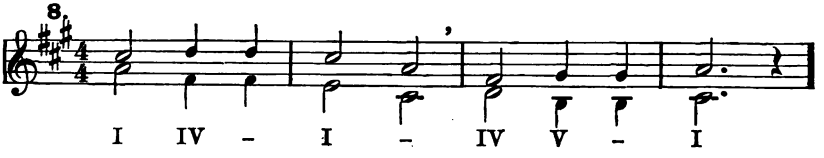
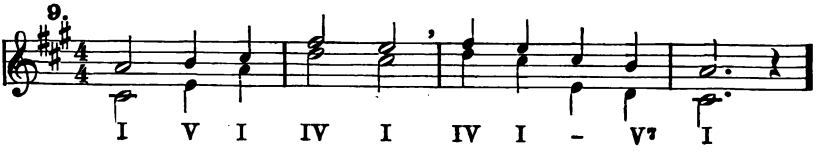
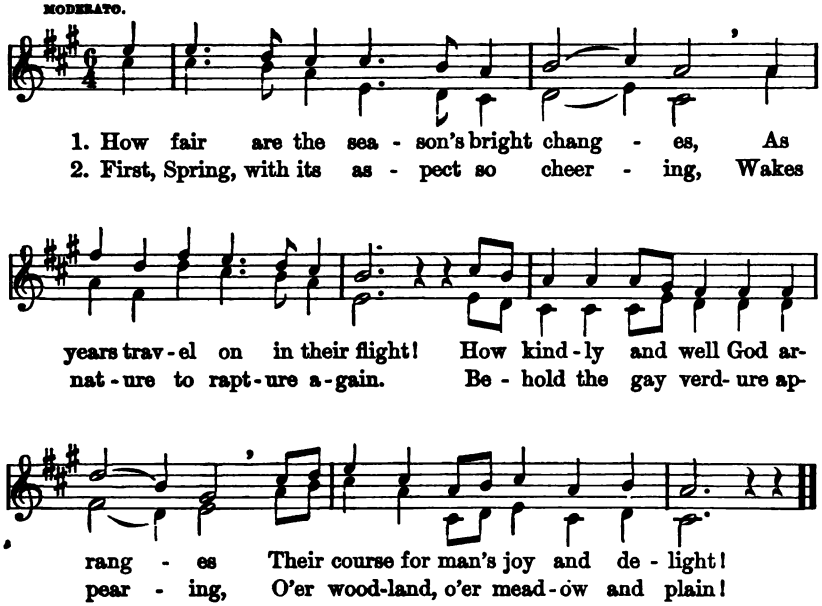
B MINOR.— HARMONIC FORM.

1. THEO. DRATH.

2.

MELODIC FORM.

3.

THE MINER DWELLS IN GLOOMY NIGHT.

NOT TOO SLOW.

1. The miner dwells in gloomy night, Nor needs the warm sun's cheering light, The
2. The ore that looks so rough and plain, Doth gold and silver yet contain, Doth

warm sun's cheer-ing light. The roll-ing stars shine not, nor the
sil - ver yet con - tain; From deep-est, deep-est caves, and with

chang-ing moon's pale ray, Where the prince of earth doth hold his sway.
sor-row and with toil, Doth the mi-ner bring his treas-ur'd spoil.

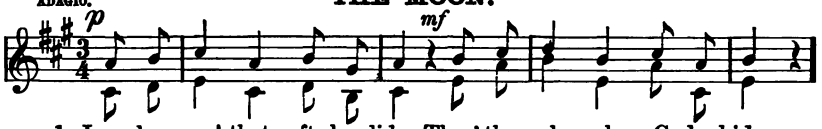
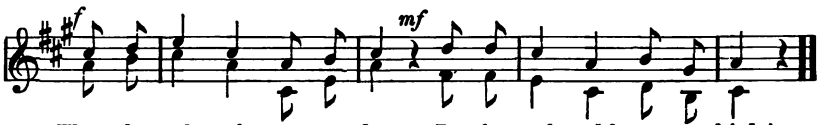
3 The polished ore — 't is this that man
Pursues ‖: with all the zeal he can; :‖
Then use it prudently; of its dangers, oh, beware,
For the metal bright brings woe and care.

A MAJOR.—HARMONY OF THE FIRST DEGREE (I).

HARMONIES OF THE FIFTH DEGREE (V, V7).

HARMONY OF THE FOURTH DEGREE (IV).

THE SEASONS.

3 Then Summer, with warm days propitious,
To ripen the products of May,
And mild, cooling fruits, to refresh us
When scorched by the sun's burning ray:

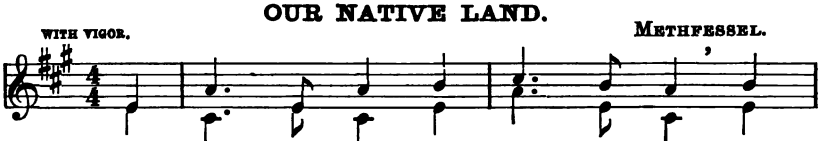
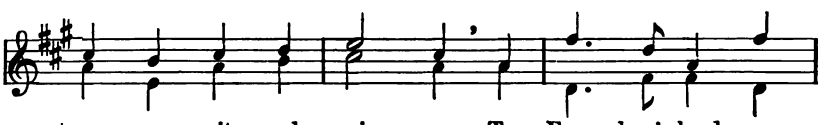
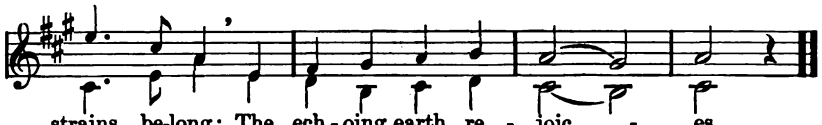
4 And, laden with many a blessing,
Comes Autumn, her gifts to impart;
The vine, with its load to earth pressing,
To cheer and to gladden the heart.

5 And when the cold Winter is strowing
The snow-covered meadows with white,
We heed not the winds that are blowing,—
The tempest but gives us delight.

6 Then give me the seasons' fair changes,
As years travel on in their flight;
How kindly and well God arranges
Their course for man's joy and delight!

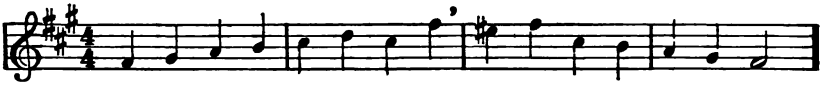
THE MOON.

1. Love-ly moon! that soft-ly glides Thro' the realms where God a-bides,
2. In the gloom-y night, thy ray Lights the pil-grim on his way;

Thro' the realms of up-per sky, In the arch-ed heav'ns on high!
When the shades of darkness come, Thou dost guide him to his home.

3 Bright thy smile when cares annoy,
Token of that heav'nly joy
That shall reign in realms above,
Breaking forth in songs of love.

OUR NATIVE LAND.

1. Come, let us raise a cheer-ful song, With
2. Old O-cean bore from Mam-mon's marts The

strong u-nit-ed voi-ces; To Free-dom's land our
plant of Free-dom hith-er; It blos-soms yet, and

strains be-long; The ech-oing earth re-joic-es.
glads our hearts, And we'll not let it with-er.

3 Come, one and all, around we stand;
Come, join the swelling chorus,
And praise our goodly native land,
Our father-land that bore us.

F-SHARP MINOR.

1. THEO. DRATH.

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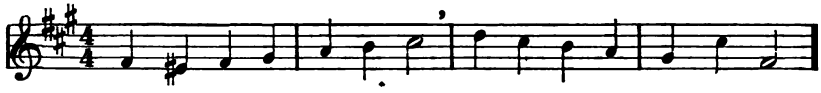
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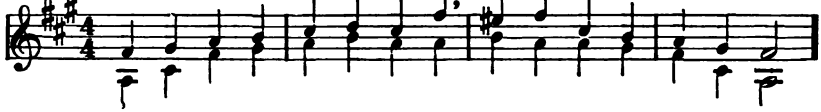
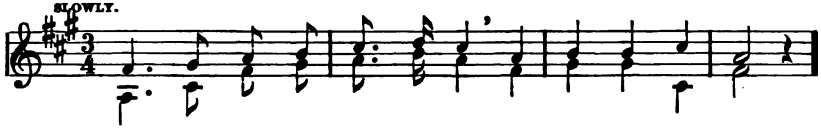
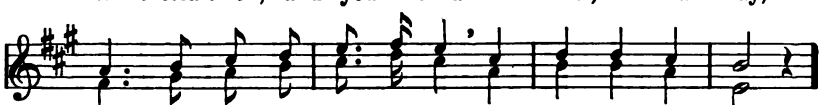
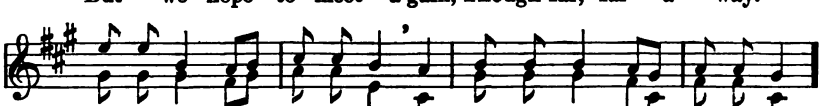

ABSENT FRIENDS.

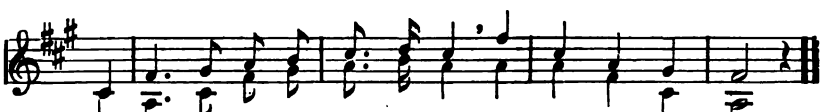
W. E. HICKSON. J. R. WEBER.

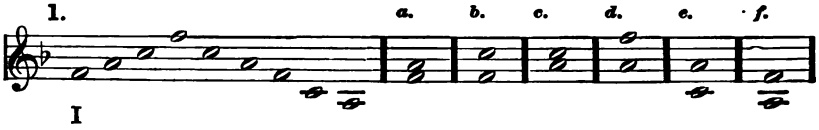
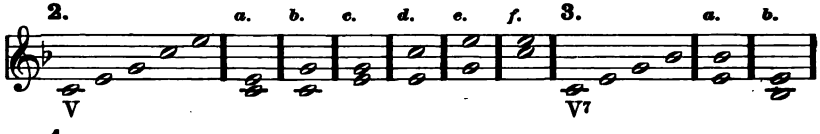
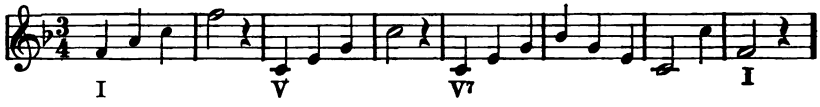
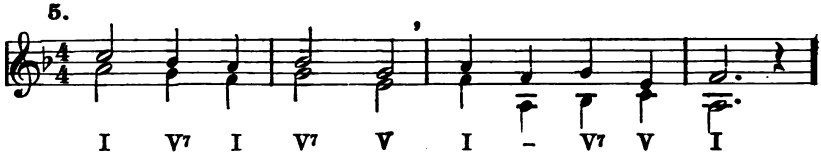
SLOWLY.

1. Friends and old com-pan-ions dear, Tho' far, far a-way,
2. Time steals on, and you re-main Still far, far a-way,

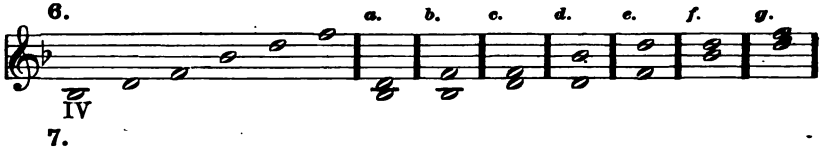
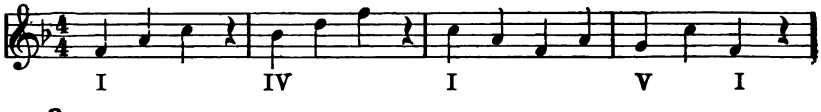
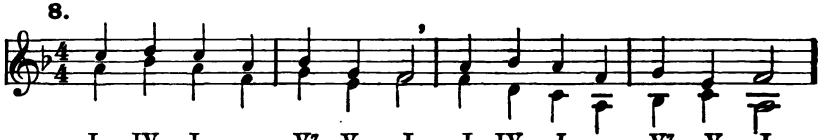
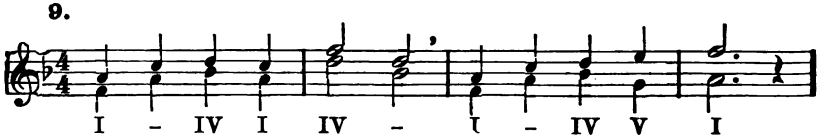


In our dreams you oft ap-pear, Though far, far a-way.
But we hope to meet a-gain, Though far, far a-way.



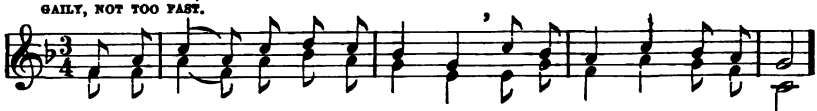
Think not we can e'er for-get The pleas-ant hours when last we met,
Yes, we hope a-gain to meet, And then our joy will be complete,

In-deed, dear friends, we love you yet, Tho' far, far a-way.
For now, dear friends, the tho't is sweet, Tho' far, far a-way.

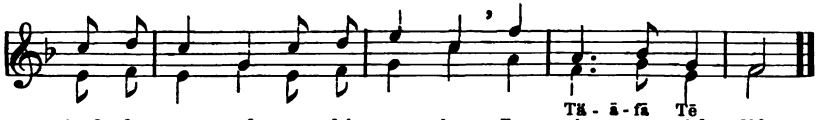
F MAJOR.—HARMONY OF THE FIRST DEGREE (I).

HARMONIES OF THE FIFTH DEGREE (V, V7).

HARMONY OF THE FOURTH DEGREE (IV).



ON THE MOUNTAIN.

From the French. + *Swiss-French.*

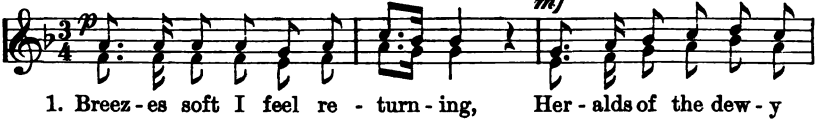
GAILY, NOT TOO FAST.

1. Health-ful breez - es, fresh-ly blow - ing, Give me cour - age for the strife,
2. Plain and cit - y stretch be-fore me; Far a - bove, th'e - ter-nal snow;

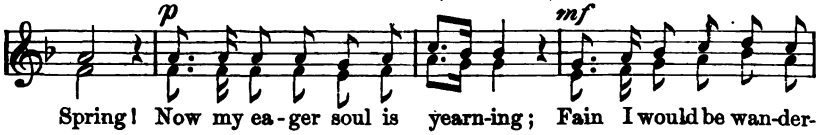


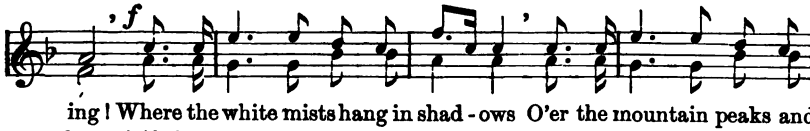
And the scent of green things growing, In - spires me with life.
Lord, while gaz - ing I a - dore Thee, With heart's fer - vent glow.

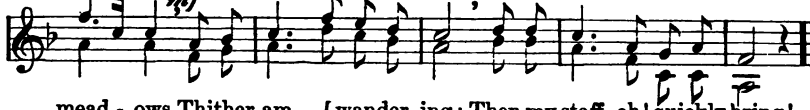
3 For my mother's love, so tender, Let me thanks and praises render,
For my country, brave and strong, O God, in my song.

WANDERING SONG.

ANDANTE.

1. Breez - es soft I feel re - turn - ing, Her - alds of the dew - y
2. Fare thee well! I now must leave thee, Na - tive home, to me so

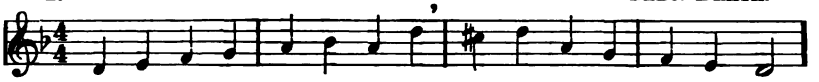


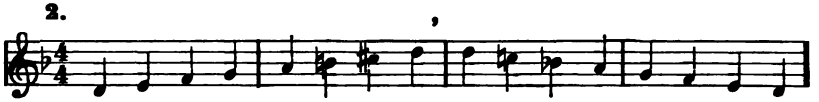
Spring! Now my ea - ger soul is yearn-ing; Fain I would be wan-der-
dear; Distant lands wait to re - ceive me; Hope my longing heart doth

ing! Where the white mists hang in shad - ows O'er the mountain peaks and
cheer; Life hath many a glad be - gin - ning; Ventures bold are half the



mead - ows, Thither am I wander- ing: Then my staff, oh! quickly bring!
winning; Hope the wand'rer's heart doth cheer! Fare thee well, my home so dear!

D MINOR.—HARMONIC FORM.

1. THEO. DRATH.

MELODIC FORM.

2.

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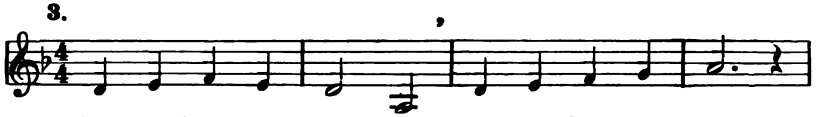
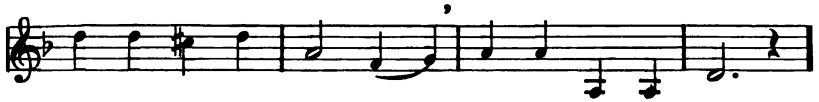
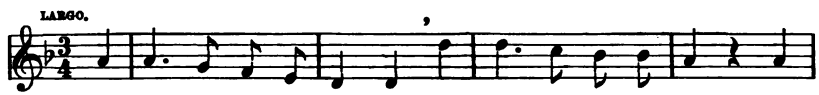
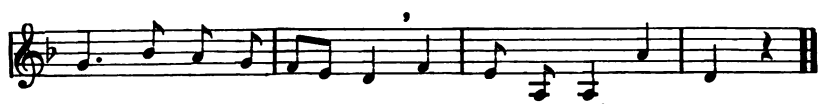
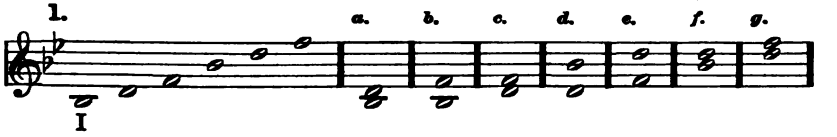
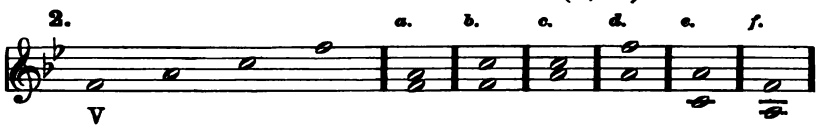
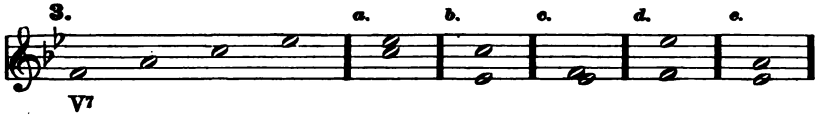
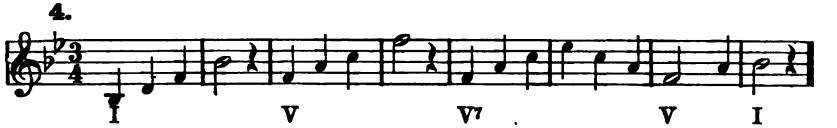
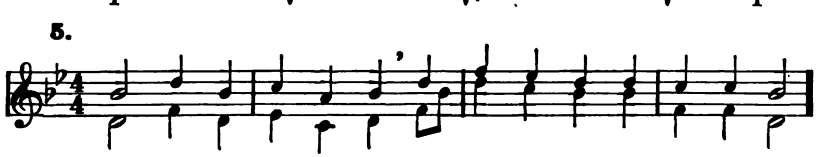
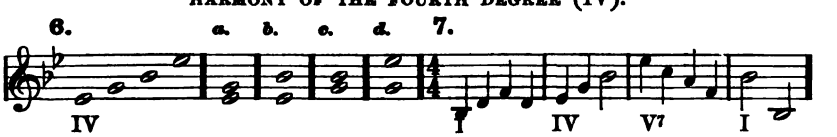
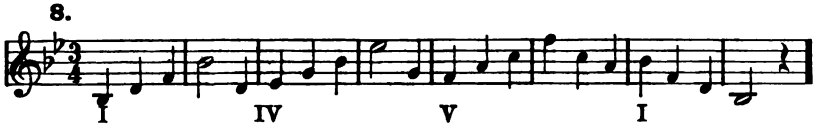
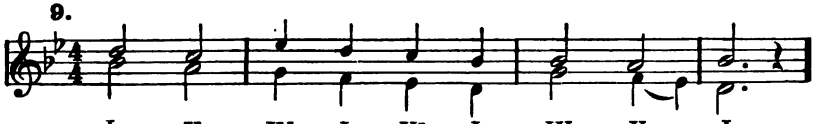
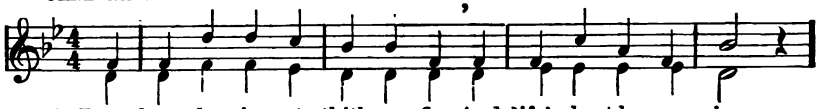
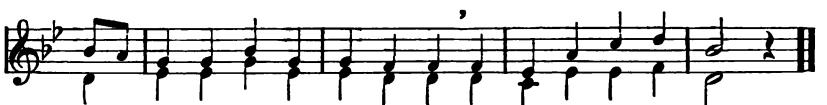

Ev'n-ing shades are fall - ing O - ver hill and plain,

Tran-quil peace re - call - ing . To the world a - gain.

SHORTNESS OF LIFE.

LARGO.

1. All crea-tures earth doth nourish, All mor - tals are but clay; They
2. We live but by the pow - er That gives the rose its bloom; We

for a mo-ment flour - ish, Then per - ish, death's sure prey.
per - ish as the flow - er, When God shall speak our doom.

3 To Heav'n who consecrateth
His life, on earth is blest;
In holy fear he waiteth
For his eternal rest.

B-FLAT MAJOR.—HARMONY OF THE FIRST DEGREE (I).

HARMONIES OF THE FIFTH DEGREE (V, V7).

HARMONY OF THE FOURTH DEGREE (IV).

TO A BUTTERFLY.

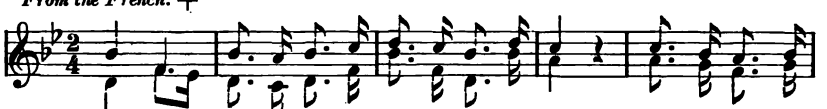
JANE TAYLOR. MATHUSIUS.

1. Poor, harm-less in-sect, thith-er fly, And life's short hour en - joy;
2. Why should my ty - rant will sus-pend A life by Wis-dom giv'n,

'T is all thou hast, and why should I That lit-tle all de-stroy?
Or soon-er bid thy be-ing end, Than was de-signed by Heav'n?

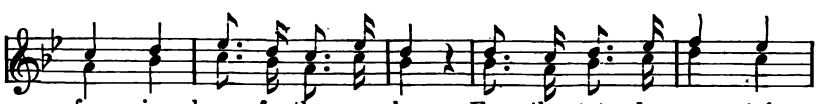
3 Lost to the joys which reason knows,
So restless and so frail,
'T is thine to wander where the rose
Perfumes the cooling gale;

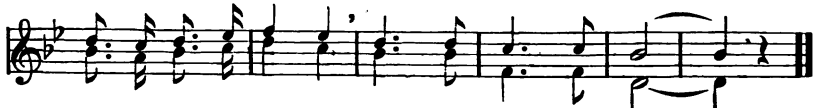
4 To bask upon the sunny bed,
The damask flower to kiss,
To range along the bending shade
Is all thy little bliss.

5 Then flutter still thy silken wings,
In rich embroid'ry drest,
And sport upon the gale that flings
Sweet odors from his vest.

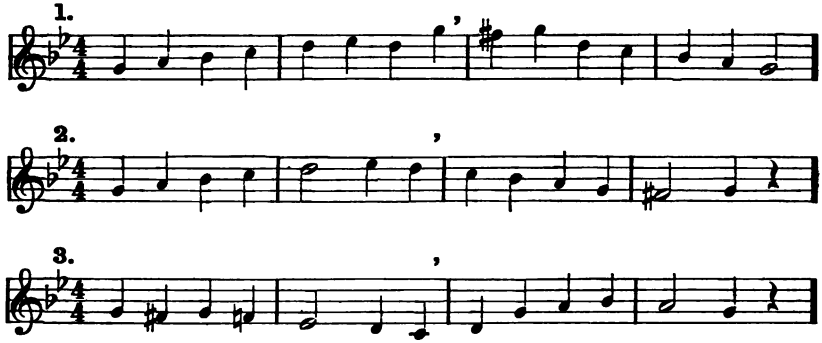
LOVE OF COUNTRY.

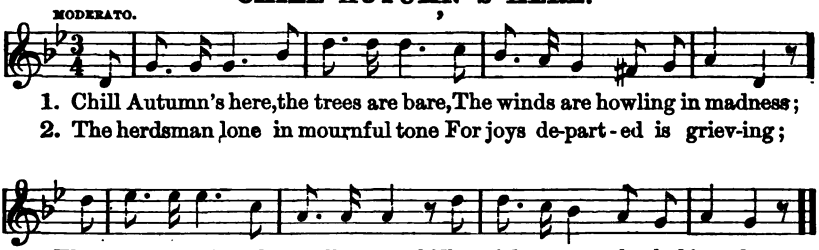
From the French. +

1. Na - tive land, our fondest love is ev - er thine. When we stand on
2. Be thou blest, may ev-'ry e - vil from thee fly, Heav'n-ly rest en-



for - eign shores, for thee we pine, For the state - ly moun - tain,
fold thee, Peace be ev - er nigh, Faith-ful, strong and stead - y,

For the sil-v'ry foun-tain, Fra - grant flower, and vine....
For thy fame we're read-y Val - iant - ly to die.....

G MINOR.—MELODIC FORM.

THEO. DRATH.

CHILL AUTUMN'S HERE.



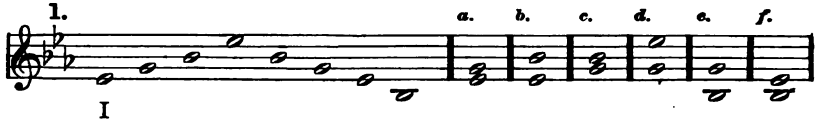
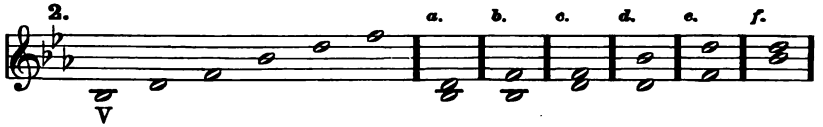
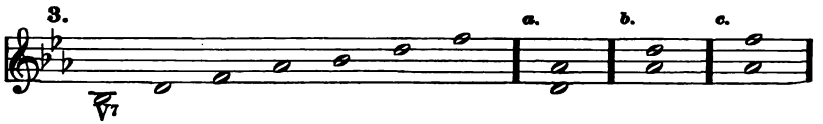
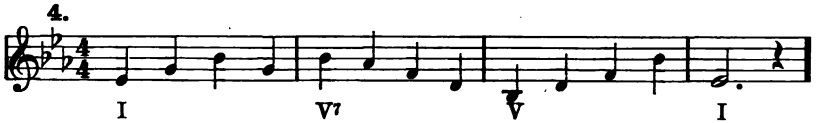
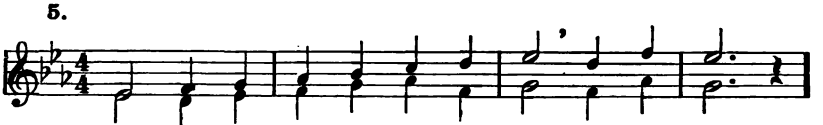
1. Chill Autumn's here, the trees are bare, The winds are howling in madness;
2. The herdsman lone in mournful tone For joys de-part-ed is griev-ing;

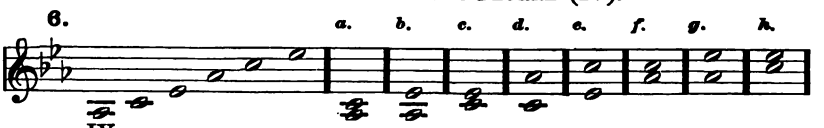
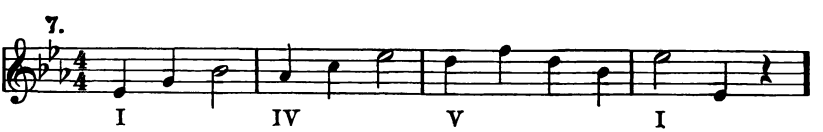
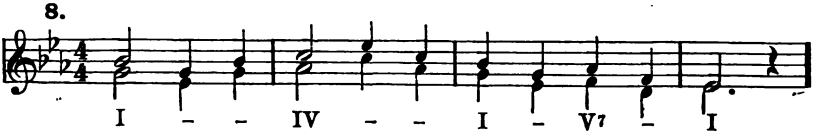
The storks are fled, the swallows sped, The crick-et's song hush'd in sadness.
With piteous cry the herds re-ply, Their pastures green sadly leaving.

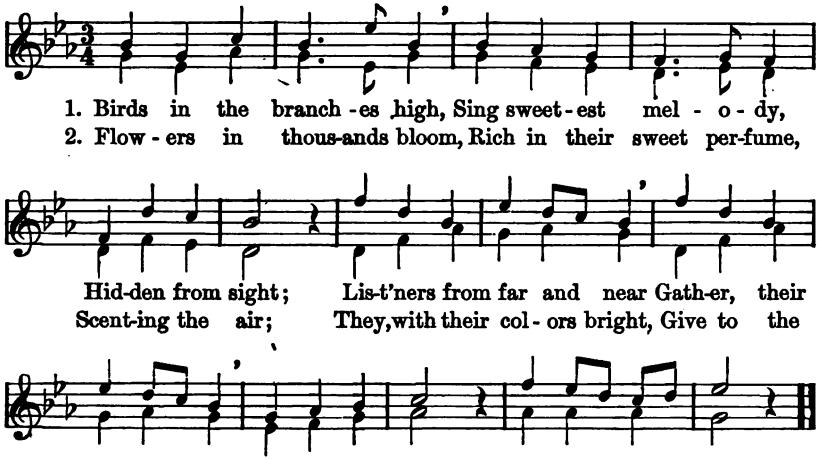
3 At dewy night the moon's cold light
Looks down on broad glist'ning meadows;
While slowly rise to upper skies
Pale mists, o'erhanging in shadows.

4 O Autumn drear! thy vestige here
But tells of woe and prostration;
The aching breast is sore oppressed
With grief and sad desolation.

5 The soul would fain fly from the pain
That now so bitterly presses,
And soar above, to freely rove
In realms where Spring ever blesses.

E-FLAT MAJOR.—HARMONY OF THE FIRST DEGREE (I).

HARMONIES OF THE FIFTH DEGREE (V, V7).



HARMONY OF THE FOURTH DEGREE (IV).

THE THREE DELIGHTS.

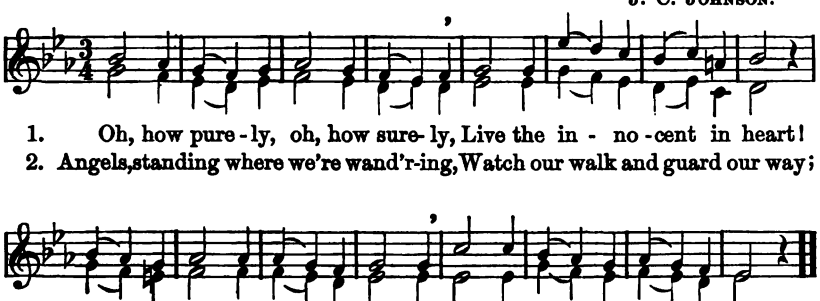


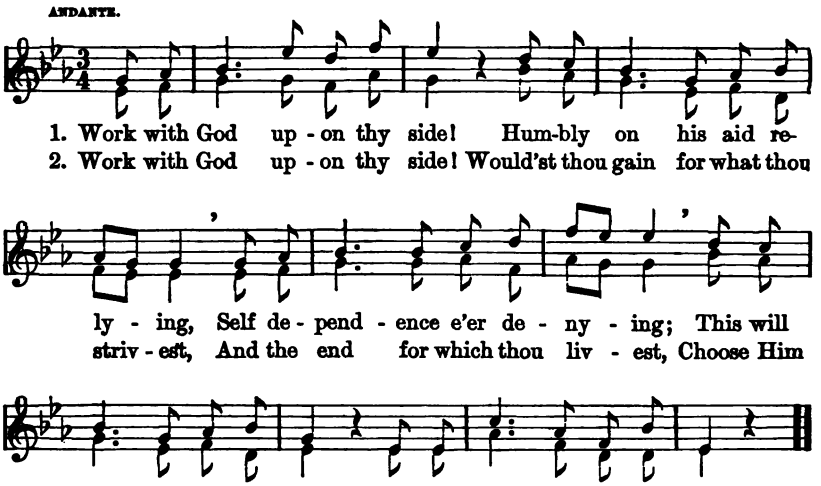
3 Streams from the mountains high,
Onward flow peacefully,
Down to the vale;
Creatures, both man and beast,
Come, the sweet draught to taste
‖: That cannot fail. :‖

4 Say, have ye pondered, too,
What hand so good and true,
Made these delights?
'Tis the good God above,
Who in his power and love
‖: Goodness requites. :‖

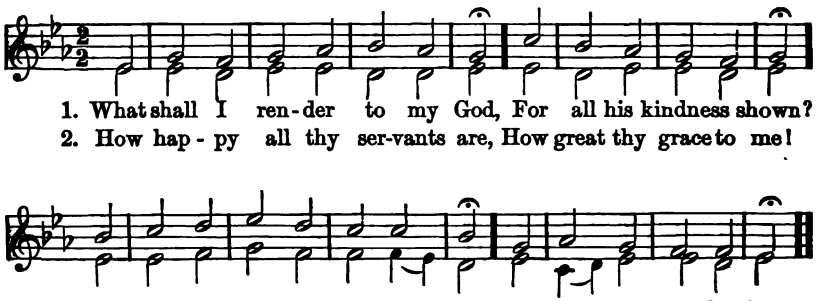
THE INNOCENT.

J. C. Johnson.

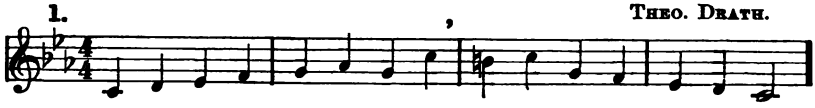


GOD THY HELPER.

3 Work with God upon thy side!
Courage will thy Helper send thee,
And through all thy work befriend thee;
There alone doth strength abide.
Work with God upon thy side!

GERMAN CHORAL.



C MINOR.—HARMONIC FORM.

1. THEO. DRATH.

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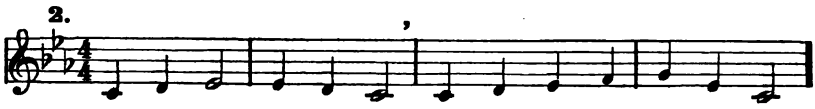
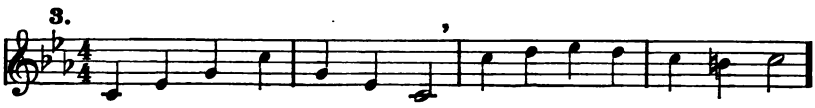
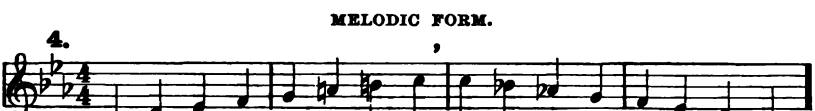
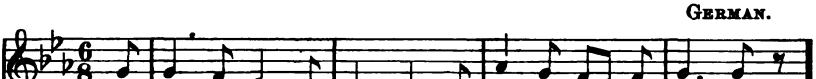

3.

MELODIC FORM.

4.

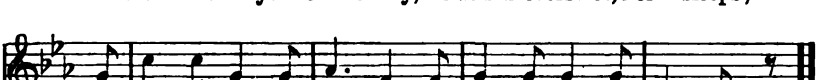


THERE IS A FRIEND ABOVE US.

GERMAN.



1. There is a Friend a - bove us, Whose dai - ly gifts we share,
2. There is an Eye most ho - ly, That slumbers not, nor sleeps;



A Fath - er who doth love us, And for our safe - ty care.
That looks up - on the low - ly, And watch o'er all things keeps.

3 He guards us in our slumber,
Each night upon our bed,
He even knows the number
Of hairs upon our head.

4 Then who can ever harm us,
Beneath our Father's eye,
Or what should e'er alarm us,
While such a Friend is nigh?

PART III.—MODULATION.

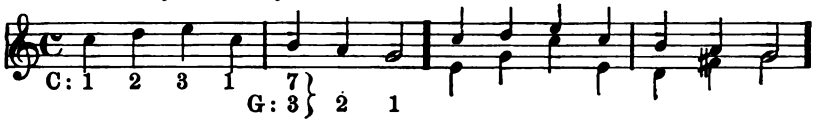
Every musical passage or tune is said to be in some particular scale or key; but frequently it goes into other keys than that in which it begins. This change, from one scale or key to another, is called Modulation.

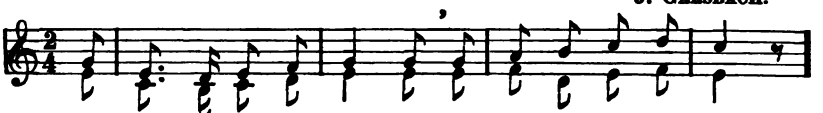
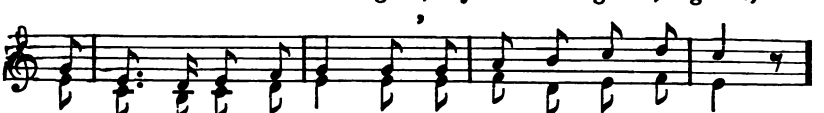
The easiest and most common modulation is into the scale which is founded upon the fifth of that in which the tune begins, and is usually indicated by sharp four. You have met with this change frequently in the tunes you have sung; and they have given you no trouble, because the change was so natural.

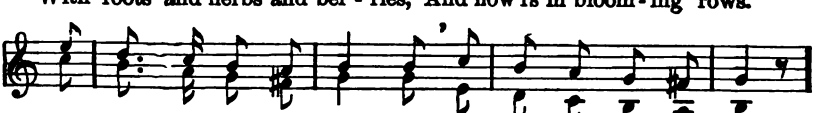
We will notice the modulations as we come to them.

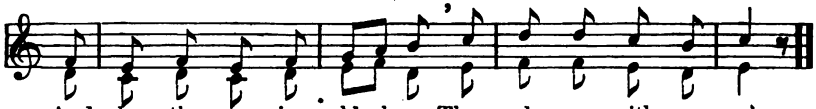
VIEW OF THE MOST COMMON MODULATIONS.

In C Major.

From C major to G major.

CONTENTMENT.

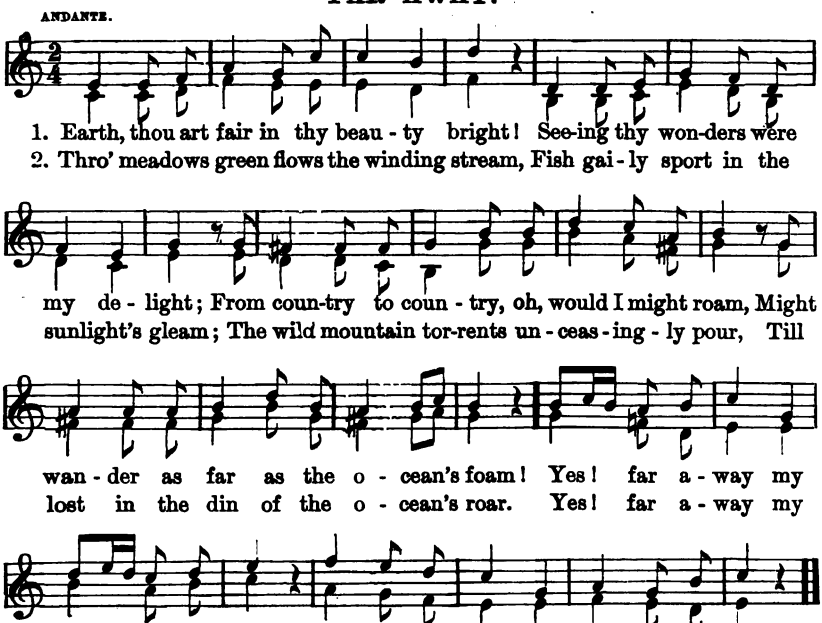
J. Gersbach.

1. My cot stands on the val - ley, Well known to all the poor,
2. En-closed with hawthorn hedg - es, My lit - tle gar - den grows,

By sun and moon well light - ed, With nut - trees at the door.
With roots and herbs and ber - ries, And flow'rs in bloom - ing rows.



The birds build there in qui - et, The sha - dy boughs a - mong,
A lit - tle brook runs wind - ing A - long the green re - treat,

3 In this my peaceful valley,
Who is so rich as I?
The fields provide my dainties,
The brooks my drink supply.

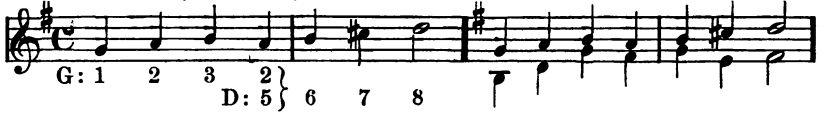
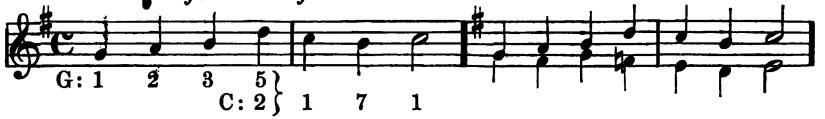
I sleep, in peace and quiet,
Till waked by Robin's call,
Then rise, and thank my Father,
Who guards and gives us all.

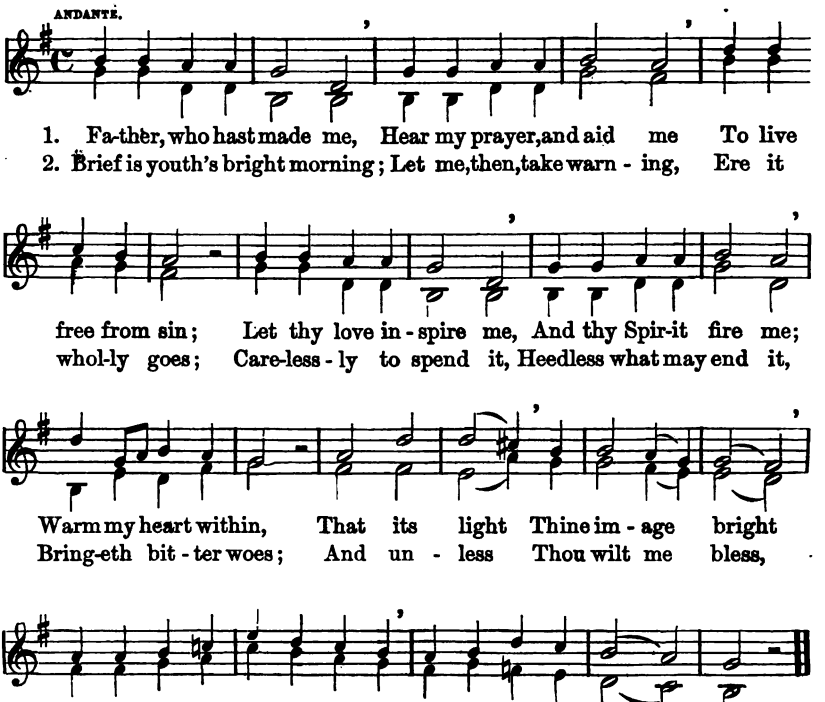
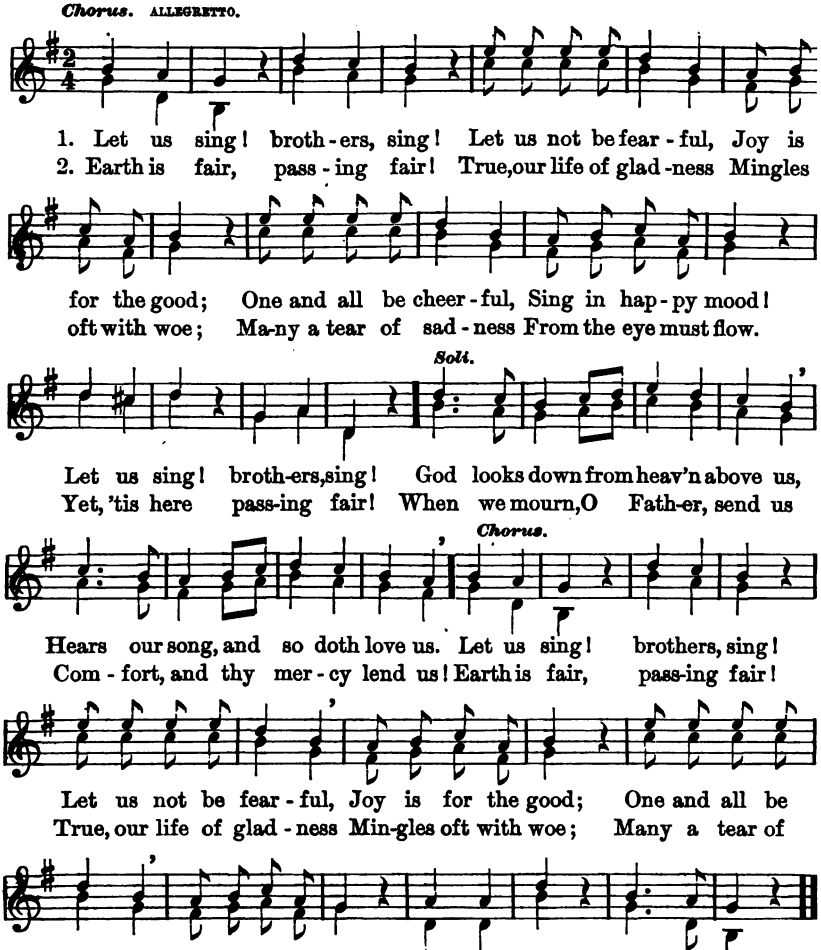
FAR AWAY.



3 Birds, ye are winging your joyous flight
Far o'er the valley and mountain height!
I mournfully gaze as ye onward are borne,
And leave me your absence alone to mourn.
Yes! far away my soul longs to be,
Yes! far away my soul longs to be.

In G Major.

From G major to D major.

From G major to C major.

PRAYER.

ANDANTE.

INCITEMENT TO SING.

3 Let us sing! brothers, sing!
Let us be, while living,
Gen'rous as we can,
Helping, aiding, giving,
Loving fellow-man.

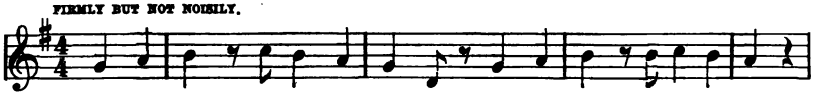
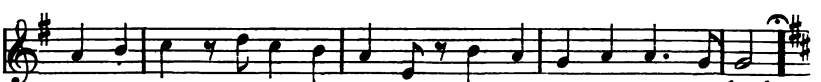
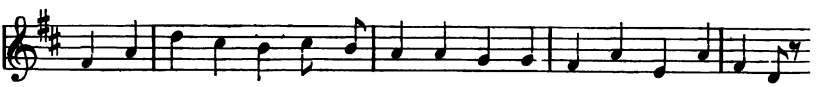
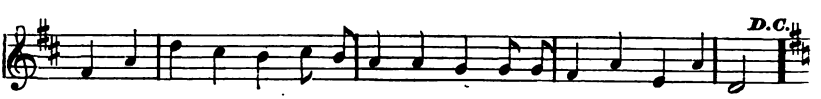
Let us sing! brothers, sing!
SOLI.—When we reach our home in heaven,
Recompense shall there be given.
CHO.—Let us sing! brothers, sing!
Let us be, while living, etc.

When the change of key continues only two or four measures, and then changes back to the key in which it began, it is not necessary to change the syllables; when the sharp four occurs, it will cause us to *feel* the change of key, if we give attention to it.

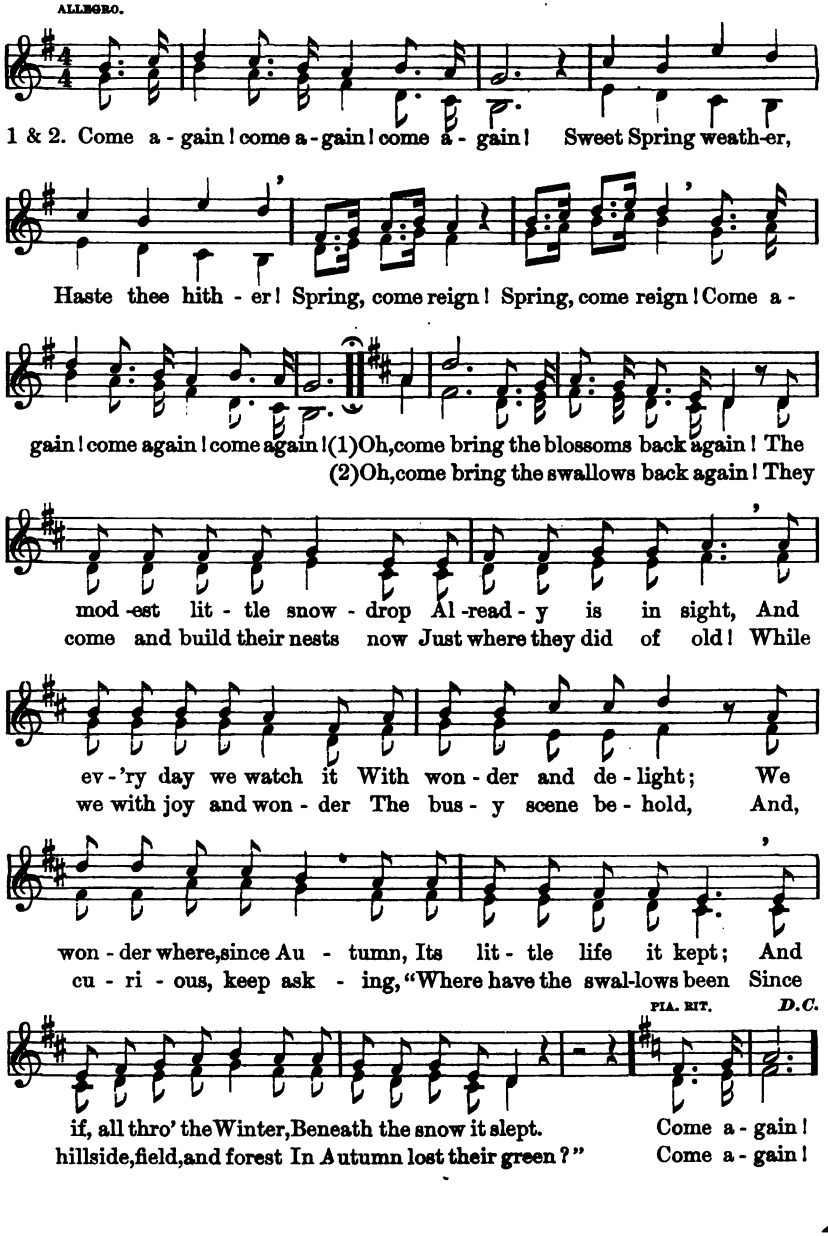
When the key changes and continues a long time, as in the two following songs, it is well to change the syllables, and sometimes signatures, as in these songs.

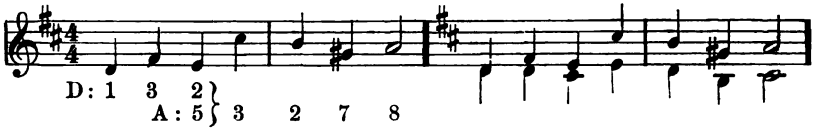
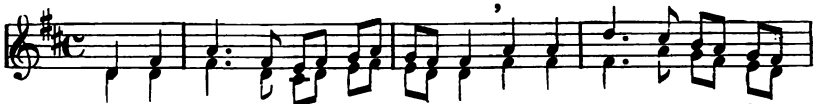
IRON.

From the French. + A. BUREAU.

FIRMLY BUT NOT NOISILY.

1. Clang, clang, clang! the forge is heating, Clang, clang, clang! the fire he blows,
2. Clang, clang, clang! the forge is heating, Clang, clang, clang! the fire he blows,

Clang, clang, clang! the an-vil beat-ing, Clang, clang, clang! the iron glows.
Clang, clang, clang! the an-vil beat-ing, Clang, clang, clang! the iron glows.

Friends, the iron strong, with the steam, Shall dauntless go o'er earth and ocean,
Aid the farmer tilling the soil, Let's give the plowshare gleaming brightly

Round the world with swift locomotion: Help to fulfil the toil - er's dream
That his la-bors, going more lightly, Yield richer harvests for his toil.

3 Clang, clang, clang! the forge is heating,
Clang, clang, clang! the fire he blows,
Clang, clang, clang! the anvil beating,
Clang, clang, clang! the iron glows.
Heat the iron hot, beat it well,
Build now our fact'ries and our foundries,
Engines strong that, passing our bound'ries,

SPRING WISHES.

In D Major.

From D major to A major.

SONG OF TRUTH.

1. He can boast a price-less treas-ure Who a true heart e'er hath known; He is blest be-yond all meas-ure Who the precious gem doth own. Grief o'erwhelms me not, nor need, For a friend I have in-deed.

2. Though at times dis-tress in-vade us, And our lot seems hard to bear, Still, a true heart e'er shall aid us To re-move the weight of care. Grief o'erwhelms me not, nor need, For a friend I have in-deed.

3 True delight it findeth ever
In a neighbor's truthfulness;
When misfortune comes, it never
Leaves a brother in distress. Grief, etc.

4 Worldly friends our love will cherish
Only while our fortunes last;
Beauty, too, shall quickly perish;
But the true heart standeth fast. Grief, etc.

5 Far or near, in joys or sorrows,
Firm the true heart stands through all;
Never useless trouble borrows;
Quickly rises, though it fall. Grief, etc.

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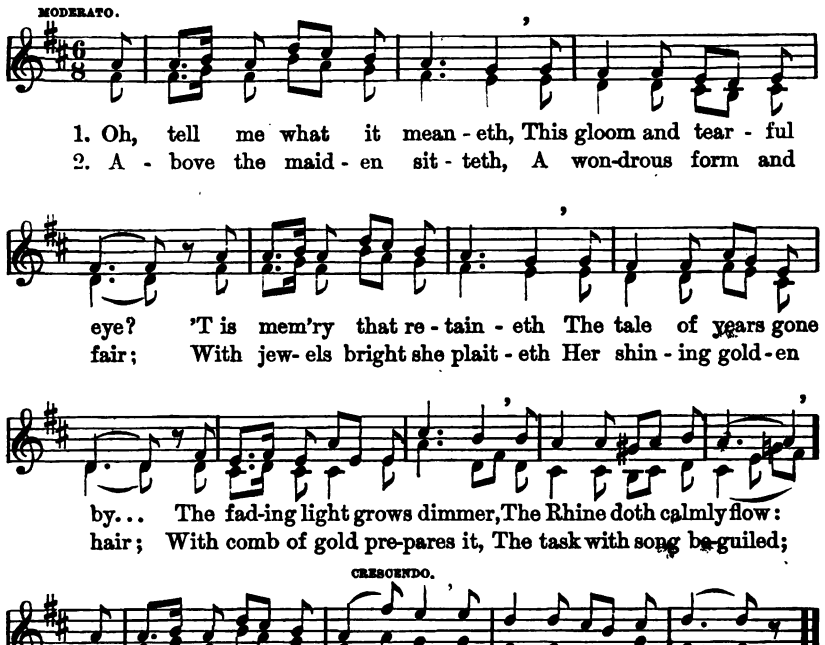
* The question-marks are intended as warnings of points requiring special thought or care. In the above instances they mark the modulation from D to A, and back.

LORELEY. *



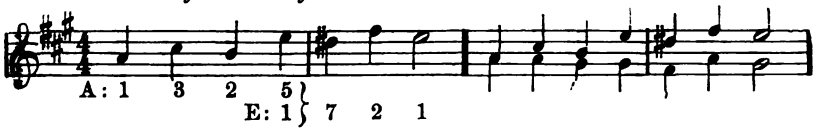
3 The boatman on the river
Lists to the song, spell-bound;
Ah! what shall him deliver
From danger threat'ning round?
The waters deep have caught them,
Both boat and boatman brave;
'T is Loreley's song hath brought them
Beneath the foaming wave!

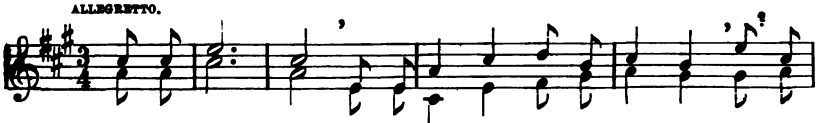
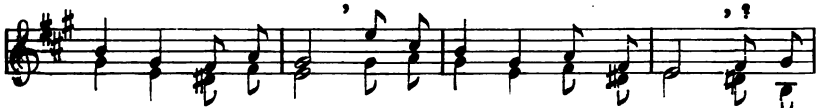
---

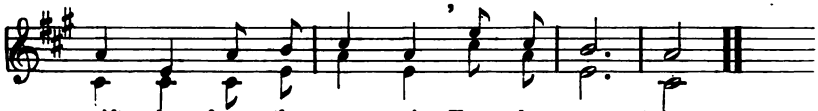
* LORELEY is the name of a rock on the right bank of the Rhine, about 430 feet high, celebrated for its echo, which is said to repeat sounds fifteen times. Near it is a whirlpool (called the *banks*) formed by the river rushing over a number of sunken rocks, making it very dangerous for boats and rafts.

There is a story of a beautiful siren living in a cave of the Loreley, who makes her appearance upon the rocks as the boats pass, and so charms the boatmen that, forgetting to attend to the steering of their boats over this dangerous whirlpool, they are dashed to pieces upon the rocks. The above is a translation of the legend as told by the German poet HEINE.

In A Major.

From A major to E major.

THE MOUNTAIN.

J. GERSBACH.

1. From the moun - tain, From the mountain flows the streamlet, Thro' the
2. On the moun - tain, On the mountain shine the sunbeams, Brightly

val - ley all the way, To the riv - er far a - way, Running
in the ear - ly morn, When the darksome night is gone, Brightly

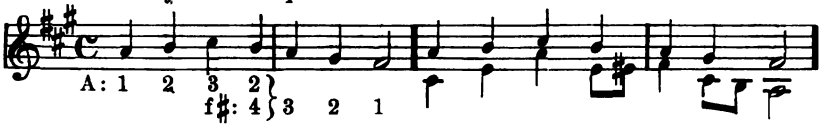
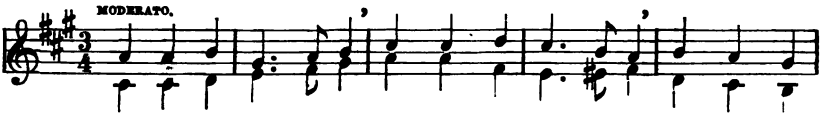
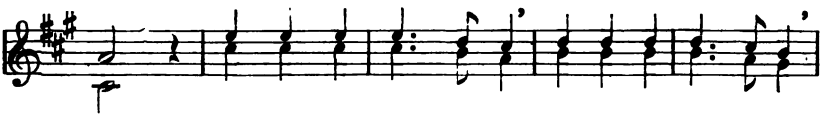
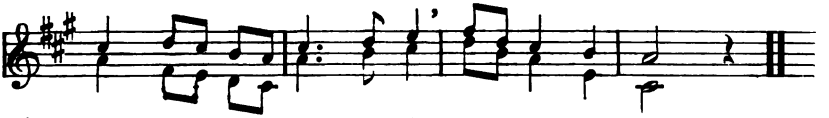


swift - ly from the moun - tain, From the moun - tain.
shin - ing from the moun - tain, From the moun - tain.

3 On the mountain,—
On the mountain sounds the bugle,
Falling gently on the ear,
Making echoes far and near,
Waking echoes on the mountain,
On the mountain.

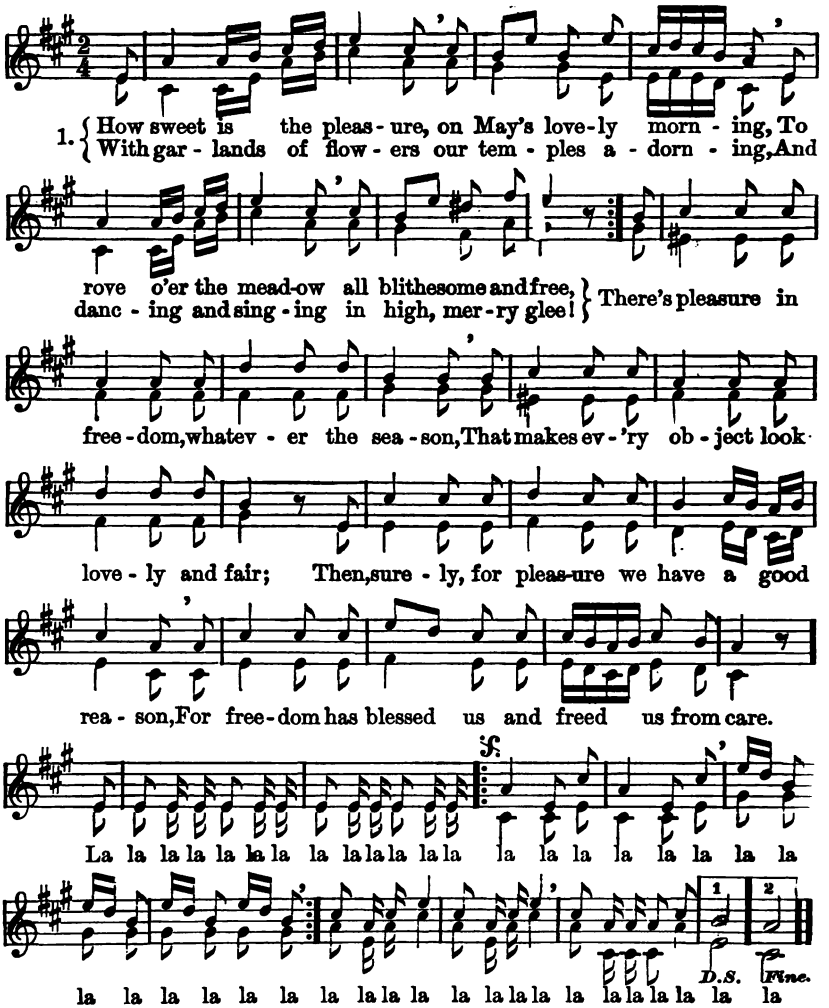
4 On the mountain,—
On the mountain dwells the shepherd
With his flocks the live-long day,
Here he sings his merry lay.
Sings so cheerly on the mountain,
On the mountain.

5 Up the mountain,—
Up the mountain to be climbing,
Spending there the happy day,
In the shady wood away.
This is pleasure on the mountain,
On the mountain.

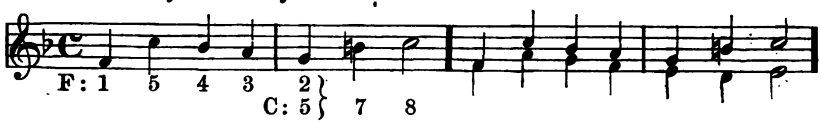
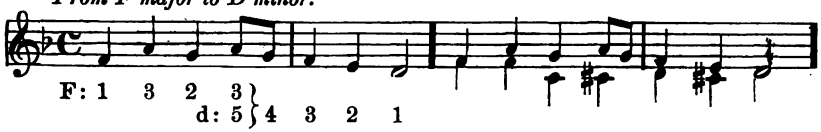
From A major to F-sharp minor.

MY COUNTRY.

1. My coun-try! 'tis of thee, Sweet land of lib - er-ty, Of thee I
2. My na-tive country! thee, Land of the no - ble free, Thy name I

sing: Land where my Fa - thers died, Land of the Pilgrim's pride;
love: I love thy rocks and rills, Thy woods and templed hills;

From ev - 'ry moun-tain-side Let Free-dom ring.
My heart with rap - ture thrills, Like that a - bove.

3 Let music swell the breeze,
And ring from all the trees
Sweet freedom's song:
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

4 Our fathers' God! to Thee,
Author of liberty,
To Thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King!

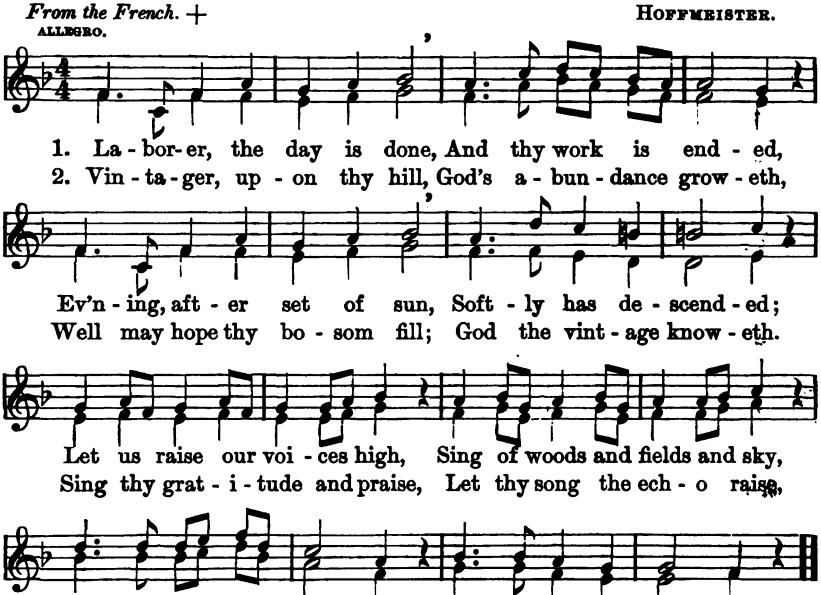
FIRST DAY OF MAY.

2 All nature in beauty and splendor is shining,
The hill and the valley are lovely and bright,
From earliest morning to evening declining,
There's naught that appears, but it gives us delight
There's pleasure in freedom, etc.

In F Major.

From F major to C major.

From F major to D minor.

EVENING THOUGHTS.

From the French. + HOFFMEISTER.

ALLEGRO.



1. La - bor-er, the day is done, And thy work is end - ed,
2. Vin - ta - ger, up - on thy hill, God's a - bun - dance grow - eth,

Ev'n - ing, aft - er set of sun, Soft - ly has de - scend - ed;
Well may hope thy bo - som fill; God the vint - age know - eth.

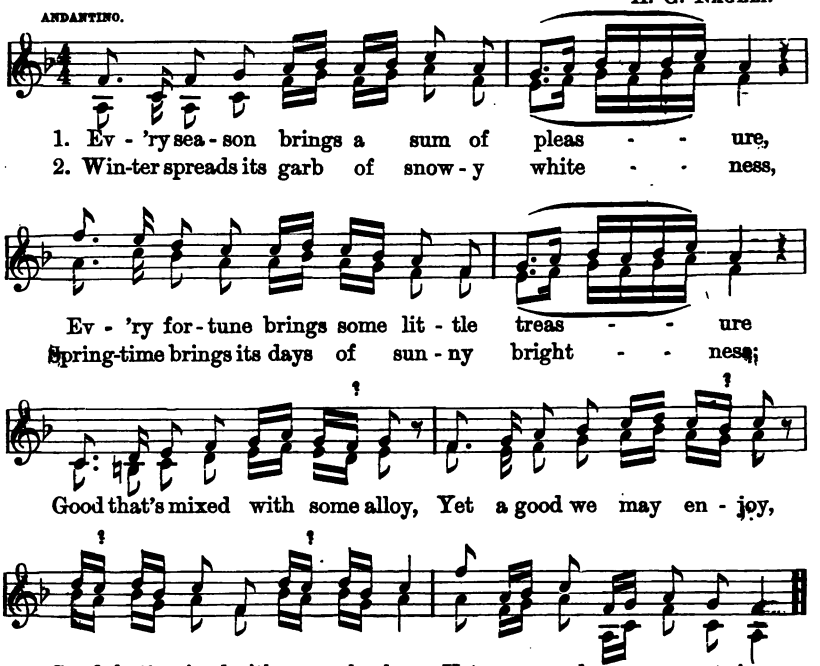
Let us raise our voi - ces high, Sing of woods and fields and sky,
Sing thy grat - i - tude and praise, Let thy song the ech - o raise,

Fruit - ful har - vests grow - ing, Health-ful breez-es blow - ing.
Like a riv - er flow - ing, Un - to heav- en go - ing.

3 Dwellers in this land so fair,
Bright with beauty beaming,
Strong in peace and brave in war,
Rich with fruitage teeming,
Swell the chorus loud and clear,
Let the world admiring hear;
Naught from thee shall sever
Hearts united ever.

ALWAYS SOME GOOD.

H. G. NAGELI.*



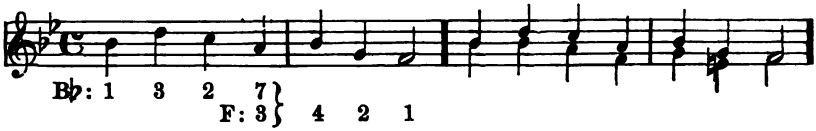
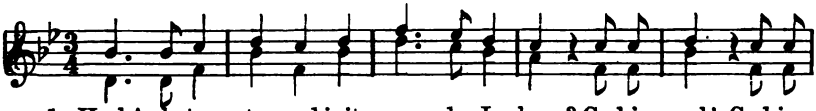
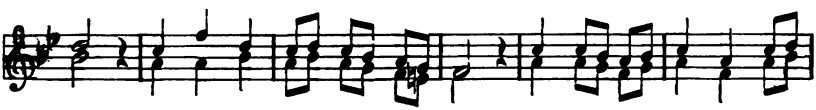
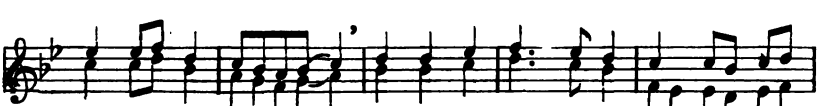
3 Summer's suns and Autumn's fruitful showers
Fill the fields with waving grain and flowers;
‖: Good that's not without alloy,
Still, a good we may enjoy. :‖

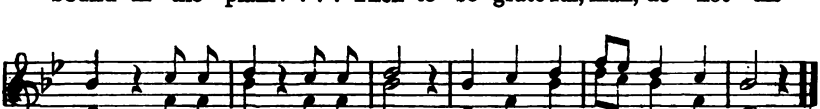
4 Ev'ry season brings a sum of pleasure,
Ev'ry fortune brings some little treasure :
‖: Good that's mixed with some alloy,
Yet a good we may enjoy. :‖

---

* H. G. NÆGELI, a Swiss composer of popular music, was a contemporary with Mozart. No one composer has furnished so many standard songs for the school and home. His songs are to be found in most of the collections for schools, at the present day, in Germany, Austria, Norway, Sweden, Denmark, England, and America. He founded a system of singing-schools, and musical conventions similar to those in this country. Dr. LOWELL MASON'S work was based chiefly upon the system established in Switzerland by NÆGELI.

In B-flat Major.

From B-flat major to F major.

THE QUAIL.

1. Hark! what sweet sound is it yon - der I hear? God is good! God is
2. List to her note as she mer - ri - ly sings: Praise thy God! Praise thy

good! Calls the quail's song in my ear. Hid in the grain where no
God, Who life and breath to thee brings! Seest thou the fruits that a -

search - er can find, ... Each rov-ing lis-t'ner she loves to re -
bound in the plain? . . . Then to be grate-ful, man, do not dis -

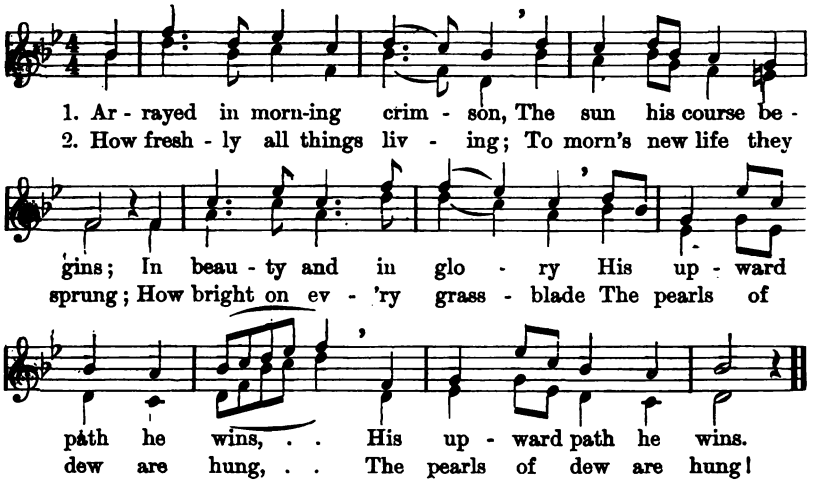


mind; Love thy God! love thy God! He is so gen - tle and kind!
dain! Thank thy God! thank thy God, Who thy frail life doth sus - tain!

3 When the fierce storm fills thy bosom with fear,
Pray to God! pray to God,
And the green fields he will spare!
Should'st thou with care for the future be pressed,
Let the quail's note bring sweet peace to thy breast;
Trust in God! trust in God!
To thee her song is addressed.

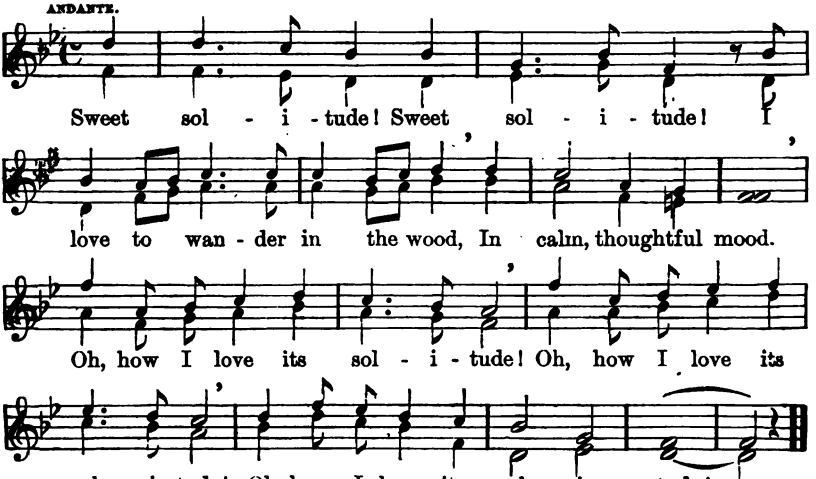
THE MORNING SUN.

D. G. TURK.

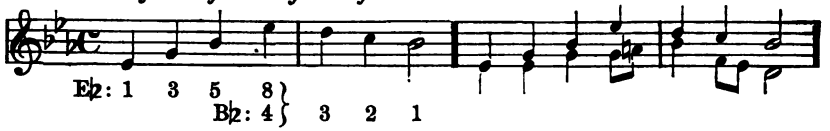


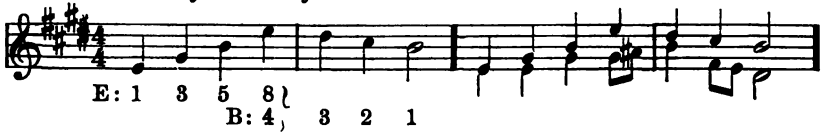
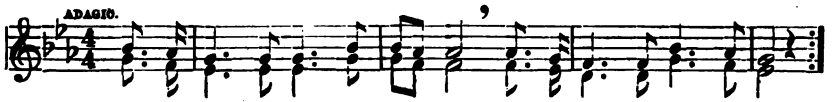
3 Oh! welcome art thou, welcome,
For God through thee has smiled;
So great and so exalted,
‖: And yet so good and mild. :‖

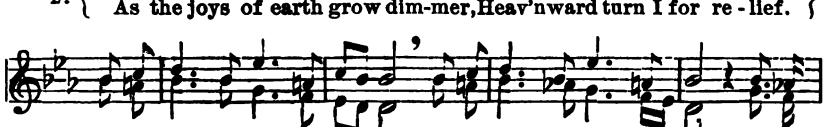
SOLITUDE OF THE FOREST.

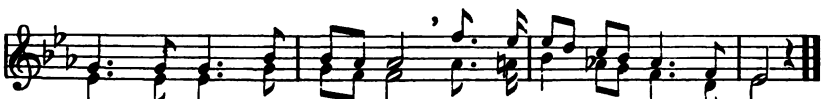


In E-flat Major.

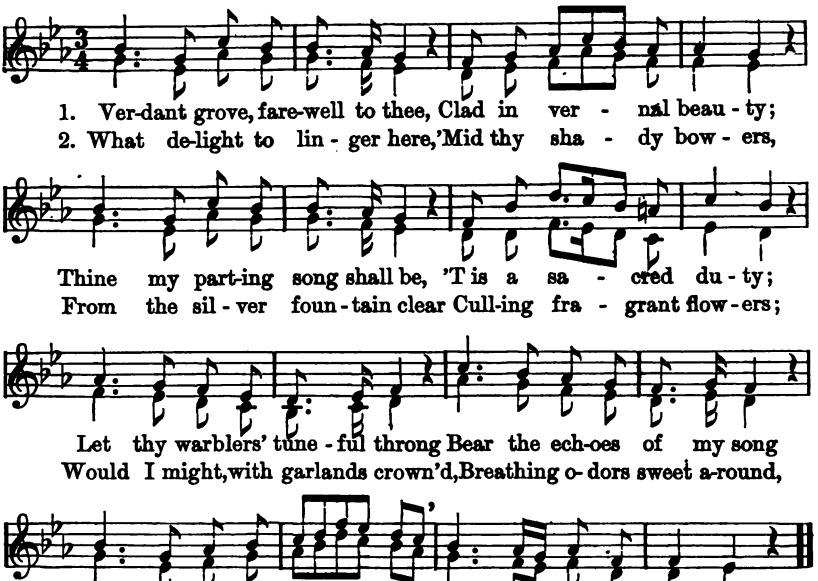
From E-flat major to B-flat major.

The same in E Major.

From E major to B major.

MEET AGAIN.

1. Meet again ! night's shades impending, Thro' the air a whis-per flows,
   From the realms of peace de-scending, Fill - ing me with sweet re-pose.
2. Meet again ! the moon's pale glimmer Of-ten fills my heart with grief ;
   As the joys of earth grow dim-mer, Heav'nward turn I for re - lief.

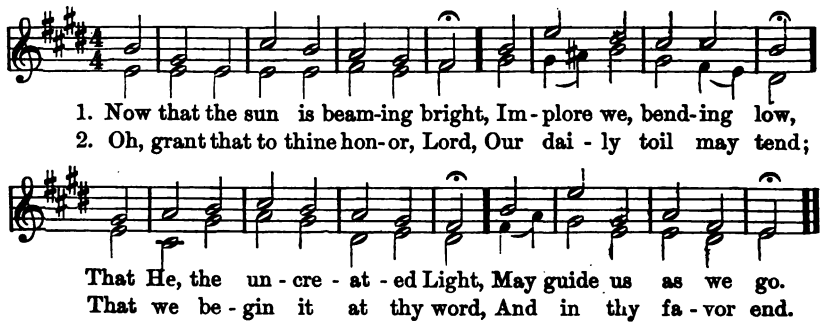


Stars look down in shining glo - ry, With a friend-ly smile to cheer ; From a -
Then I feel my bo-som beating With a strange, mysterious thrill ; Hope of

far they tell the sto - ry Of a hap - py meet - ing there.
fu - ture hap - py meet - ing Doth my heart with rap - ture fill.

3 After few short hours have vanish'd,
I shall seek the kindred band,
Whom stern death from earth has banish'd,
Wand'ring in the better land.
There again I soon shall meet them,
Who their flight so soon have ta'en,
And in endless joy shall greet them,
Nevermore to part again.

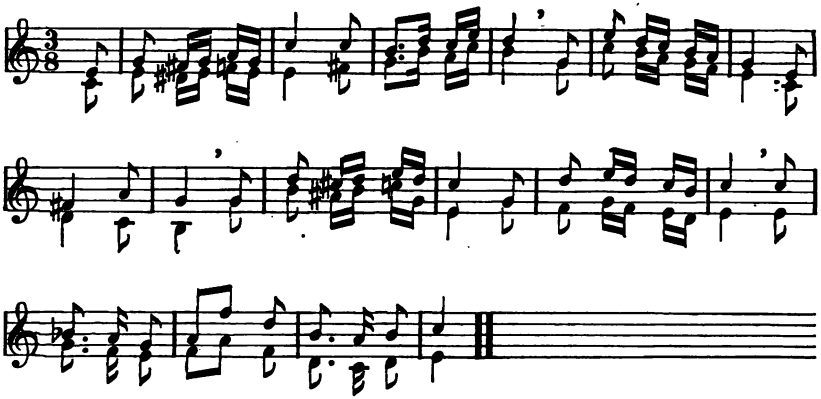
FAREWELL TO THE WOODS.

3 But the night forbids my stay;
I must leave in sorrow;
To your rest, ye birds away,
And dream of the morrow.

Fare ye well, ye shady bow'rs,
With your blooming, fragrant flow'rs,
Till another meeting,
Till another meeting.

MORNING HYMN.

PART IV.—SONGS WITHOUT WORDS.

C Major.

Take breath at this mark (,) and at rests.

1.

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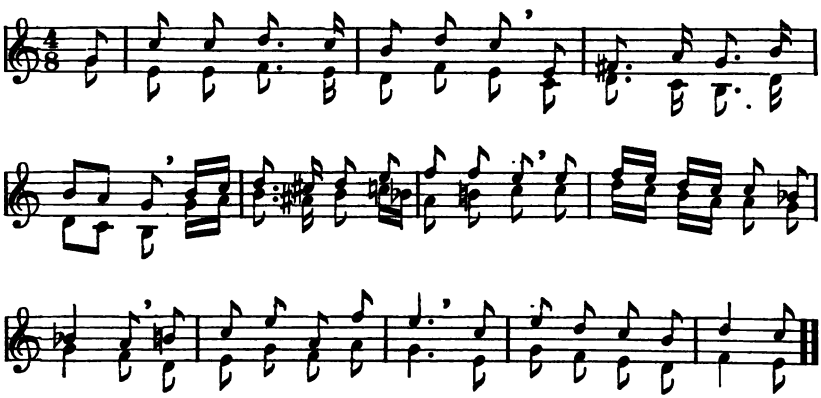
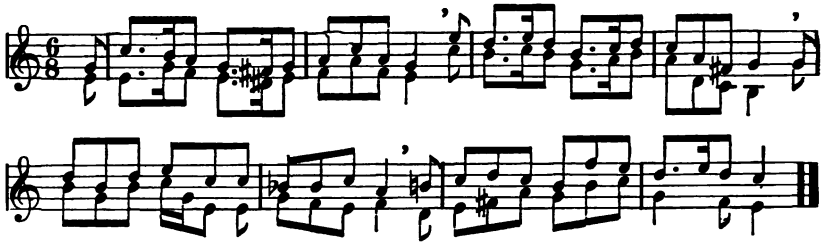

To THE TEACHER. — Do not ask any questions as to the Key, Time, etc. If the pupils do not know all about these matters, they cannot sing these exercises.

3.

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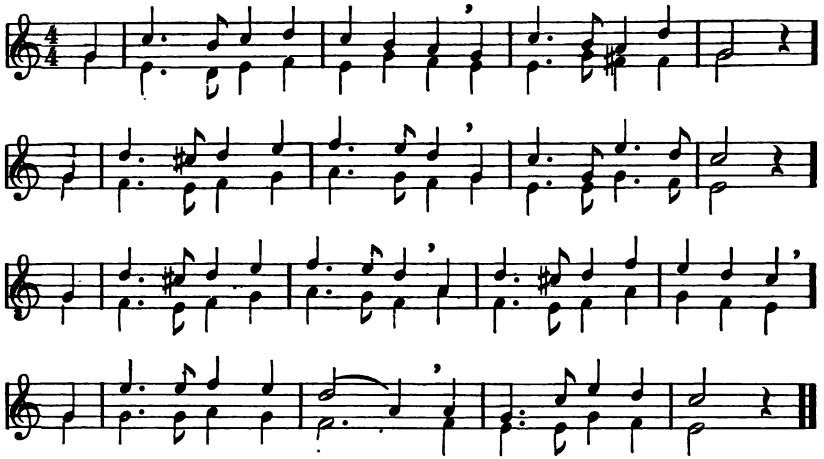
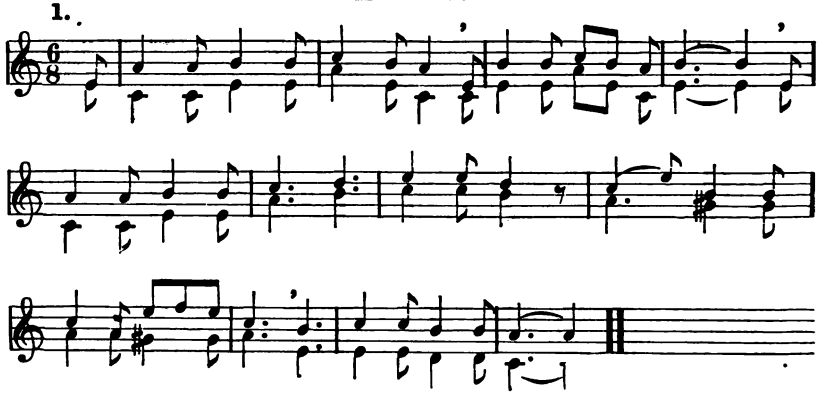

A Minor.

1.

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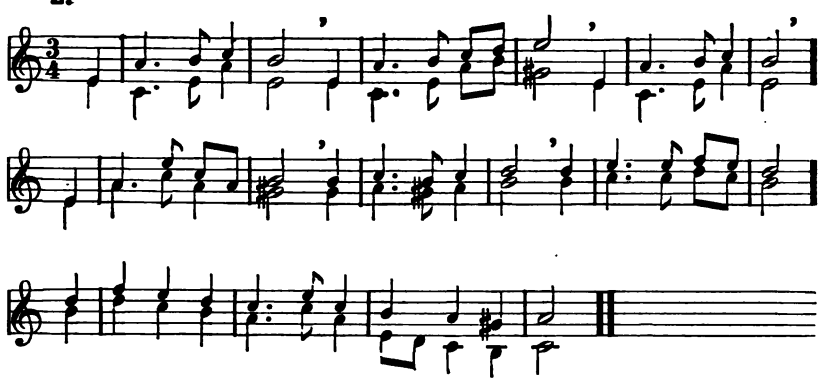
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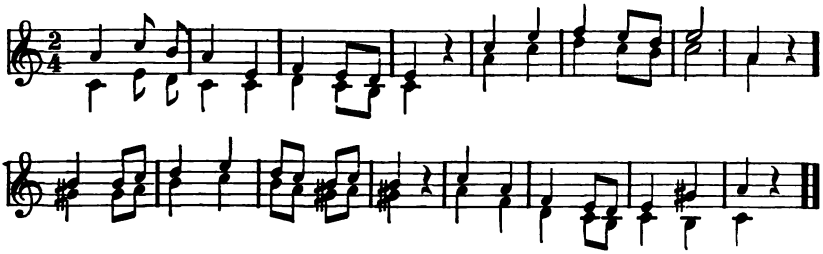
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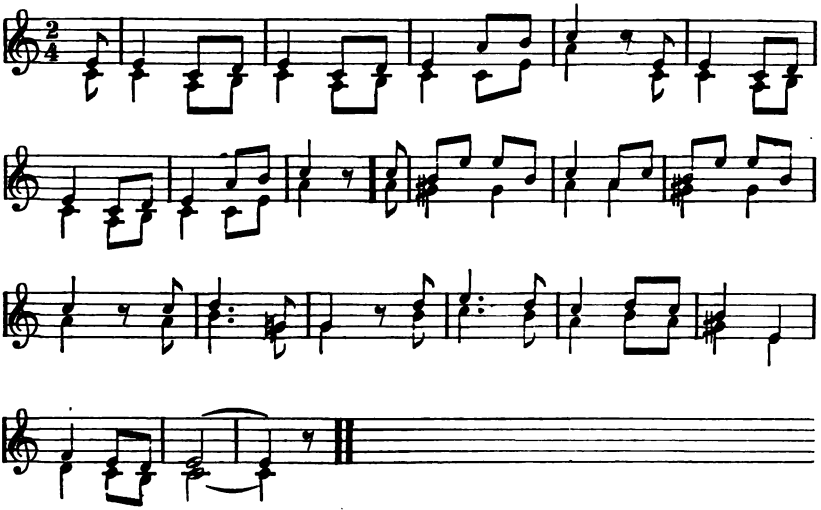
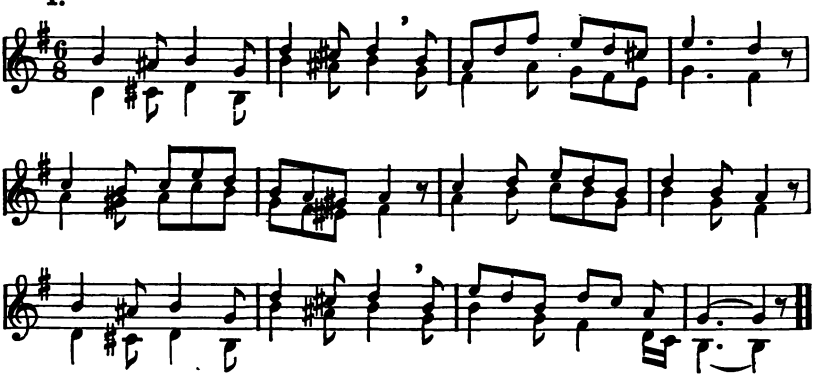

G Major.

1.

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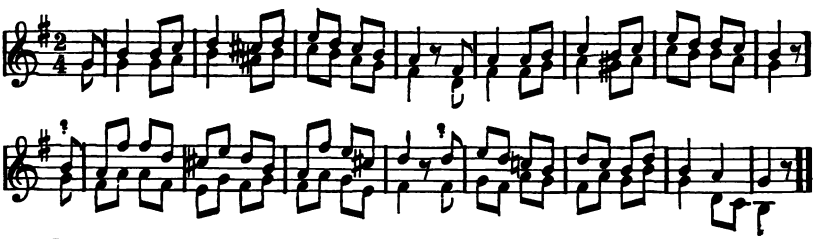
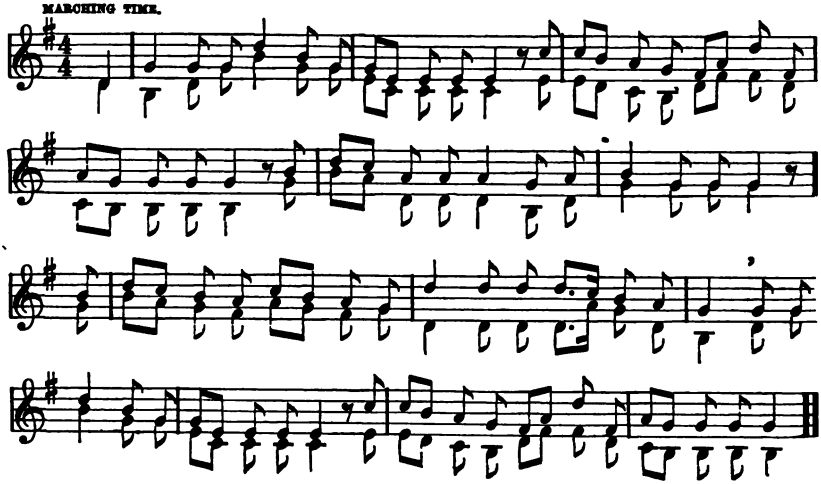
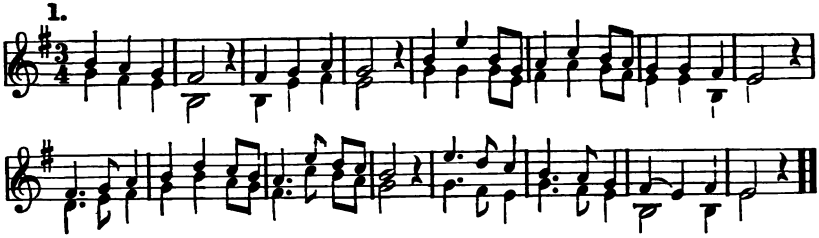

3.

MARCHING TIME.

E Minor.

1.

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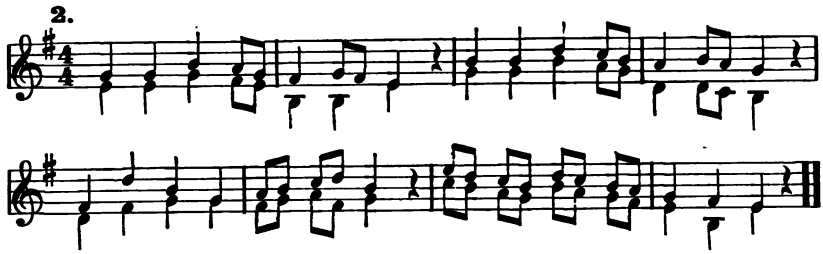
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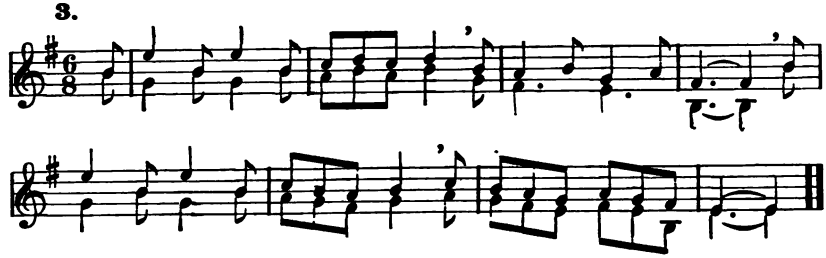
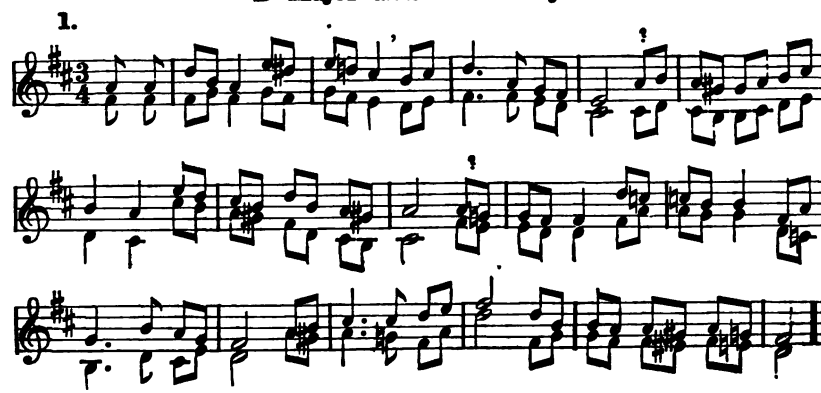
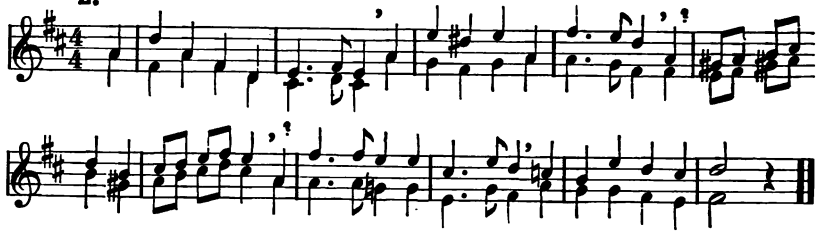
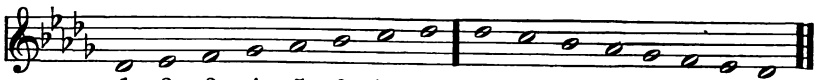

D Major and D-flat Major.

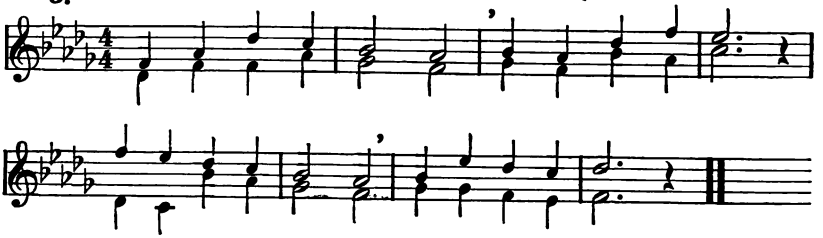
1.



2.

Key of D-flat.



1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
d♭ e♭ f g♭ a♭ b♭ c d♭ d♭ c b♭ a♭ g♭ f e♭ d♭

3.

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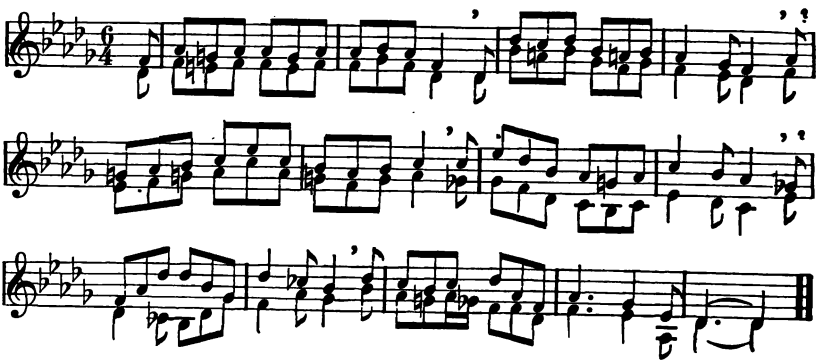
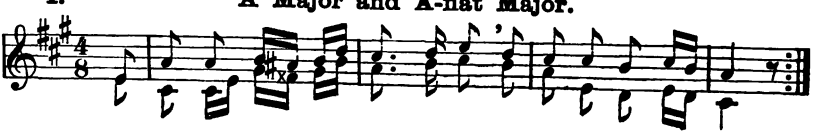
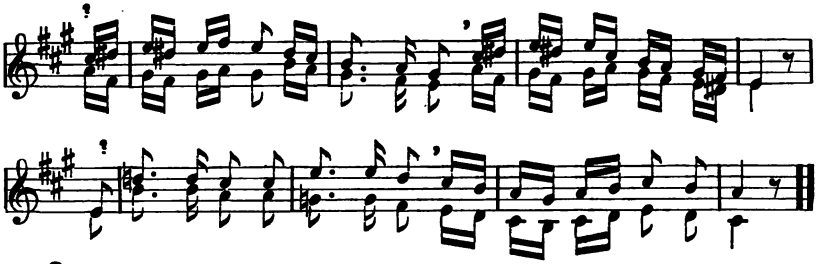

1. **A Major and A-flat Major.**



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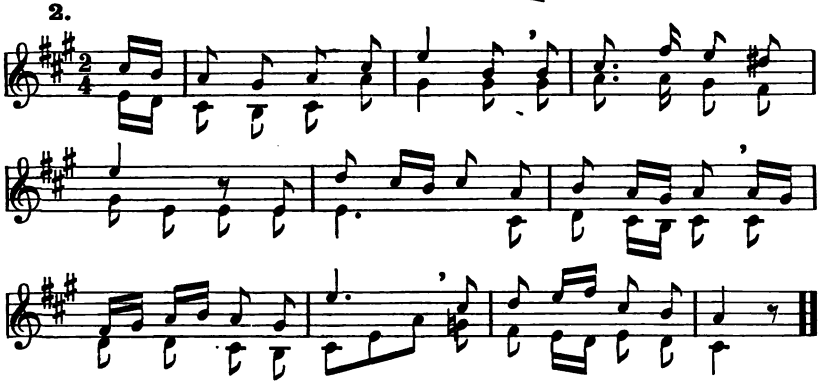
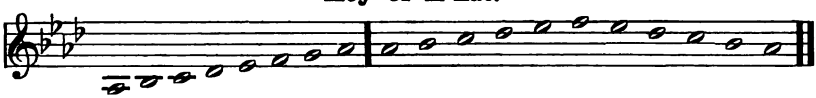
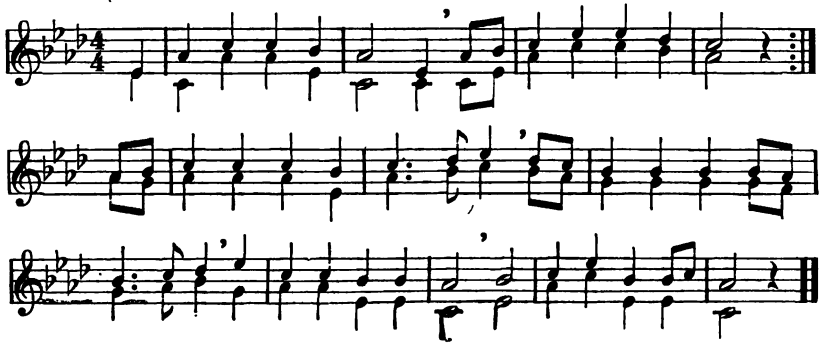

Key of A-flat.



1 2 3 4 5 6 7 8 1 2 3 4 5 6 5 4 3 2 1
ab bb c db eb f g ab ab bb c db eb f eb db c bb ab

3. **A-flat Major.**

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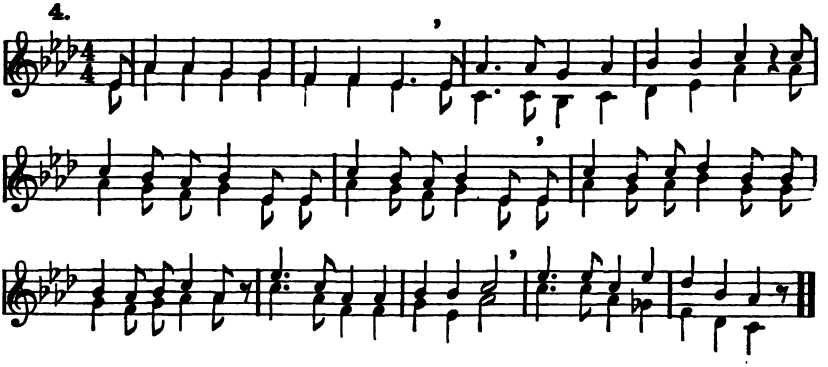
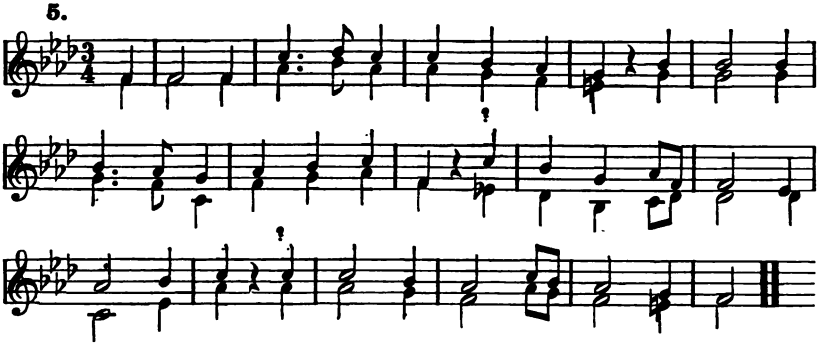
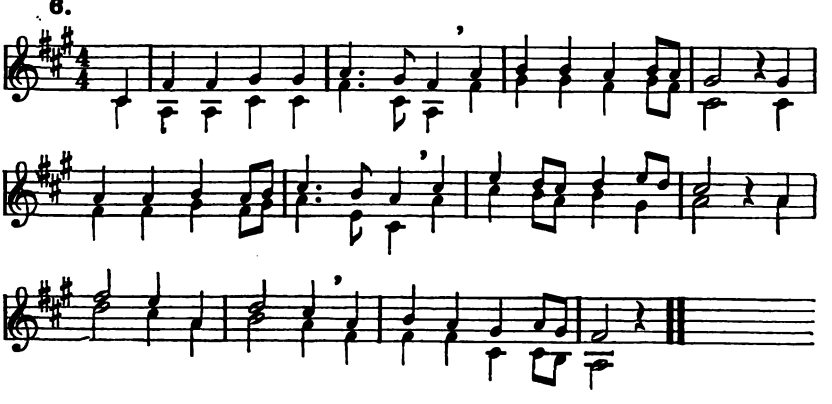

F Minor.

5.

F-sharp Minor.

6.

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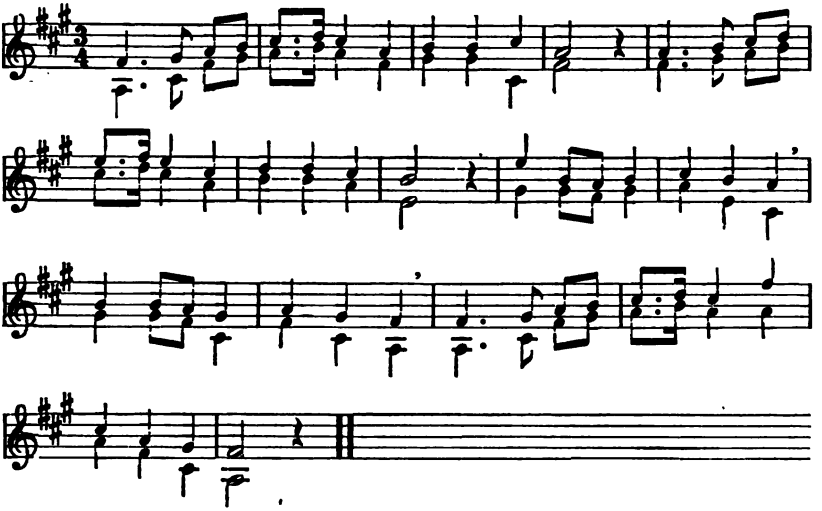
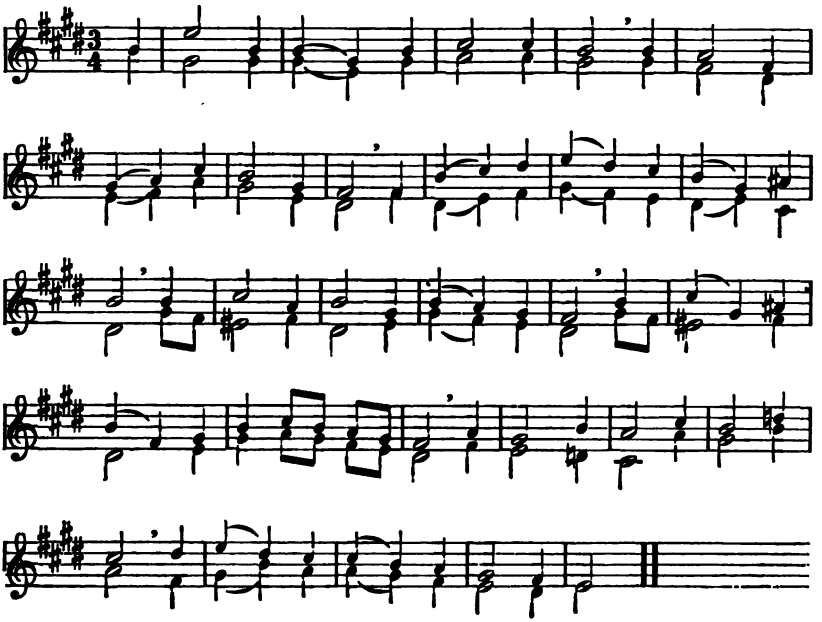
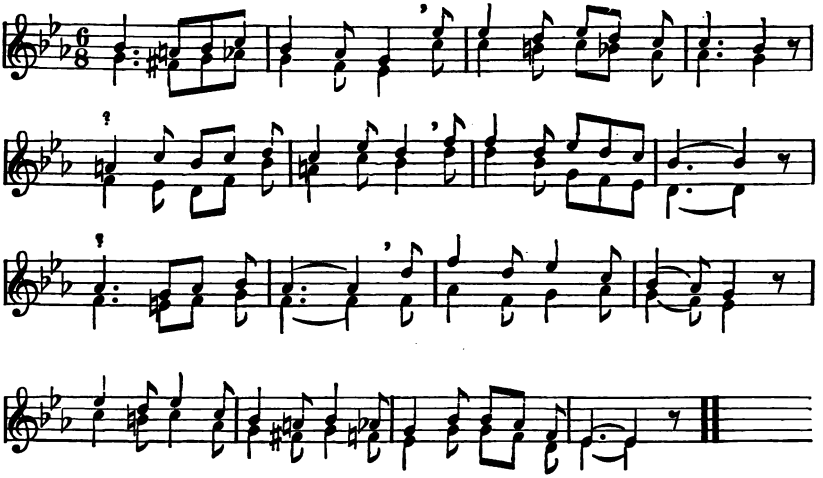

E Major and E-flat Major.

1. SILCHER.

E-flat Major.

2.

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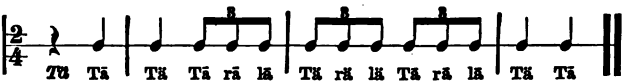
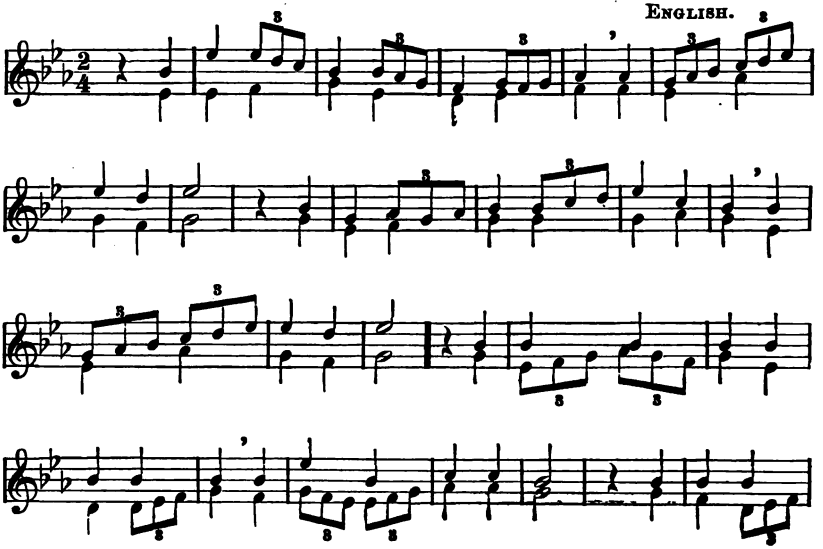
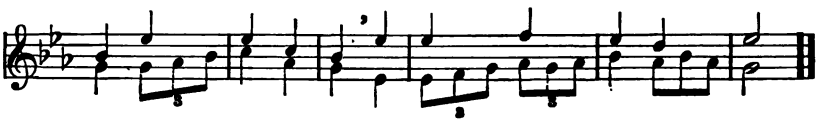
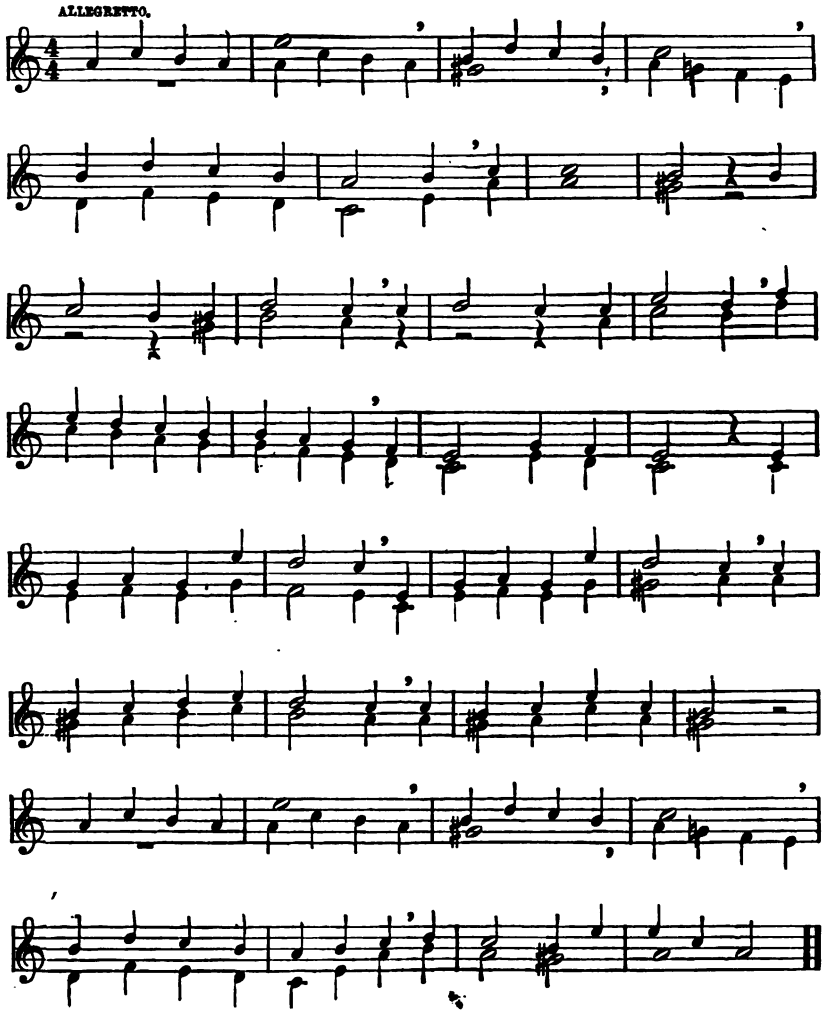
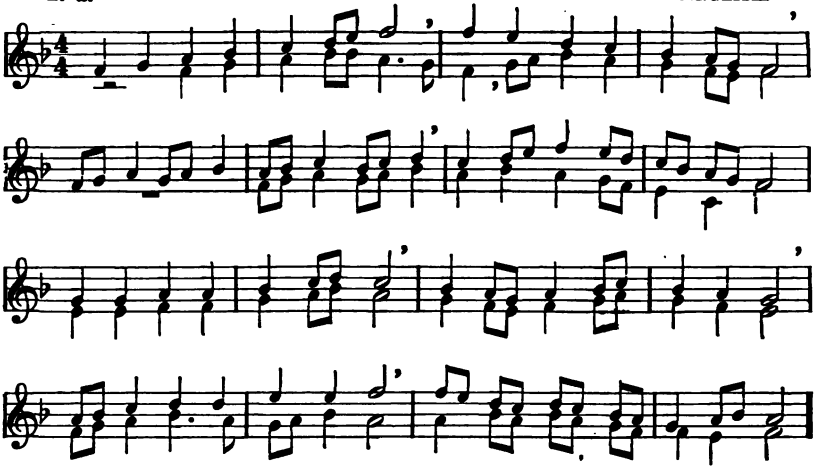

English.

A Minor.

A. GILBERT.

F Major.

1. a. ENGLISH.

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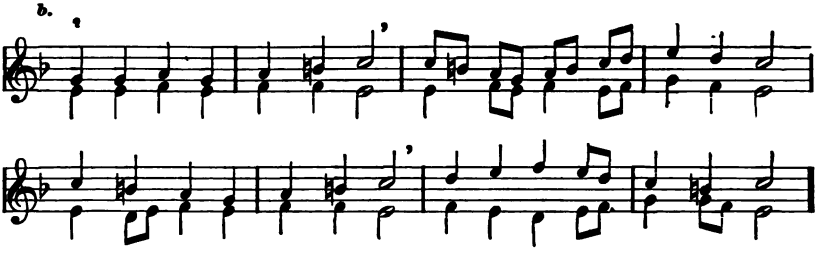
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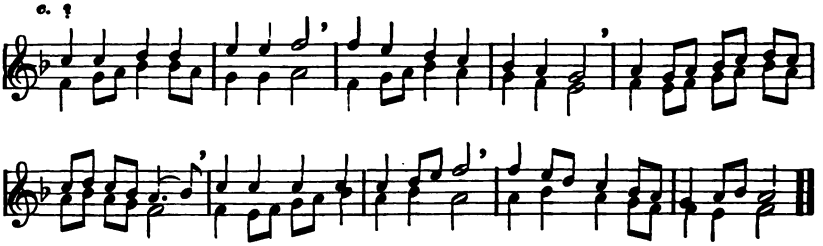
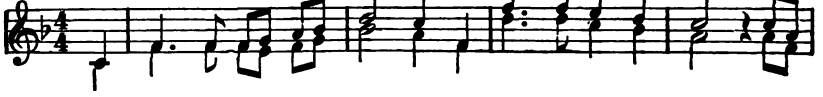
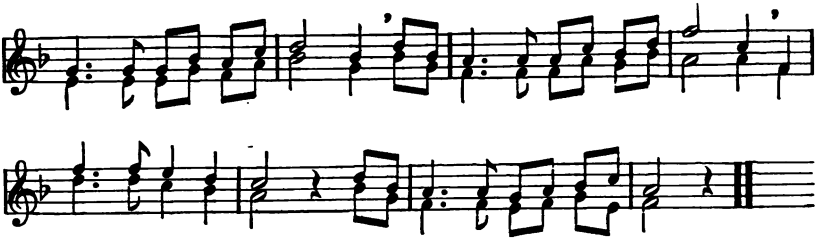

2. F. ABT.

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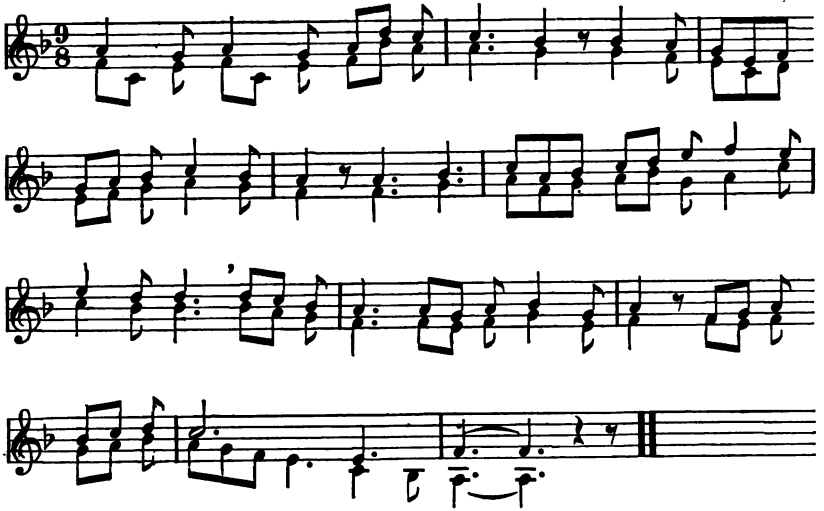
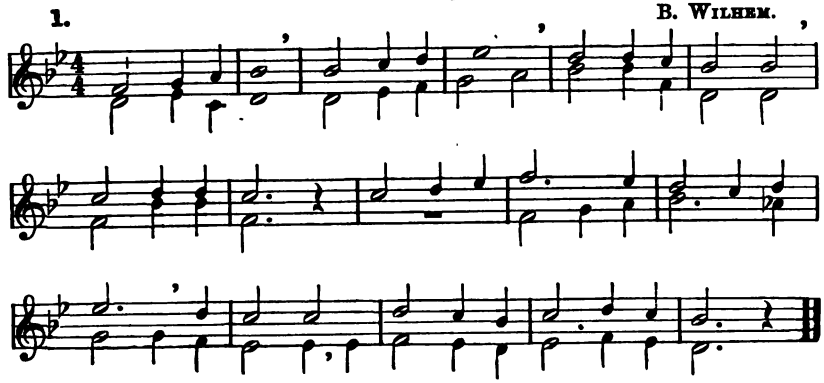
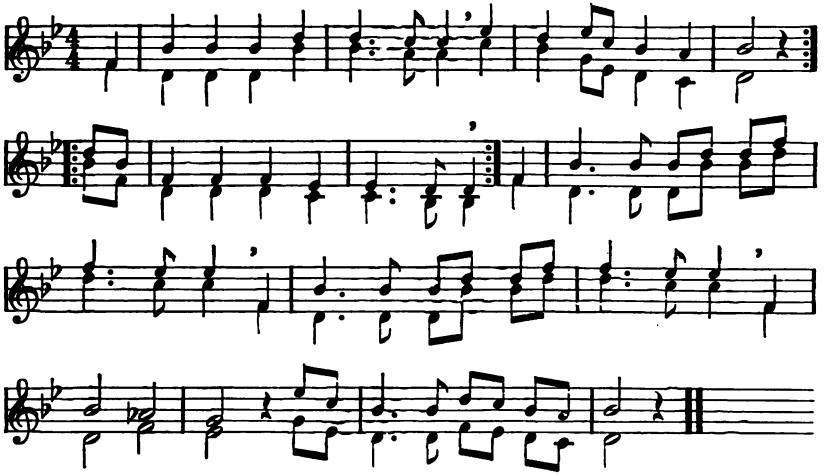
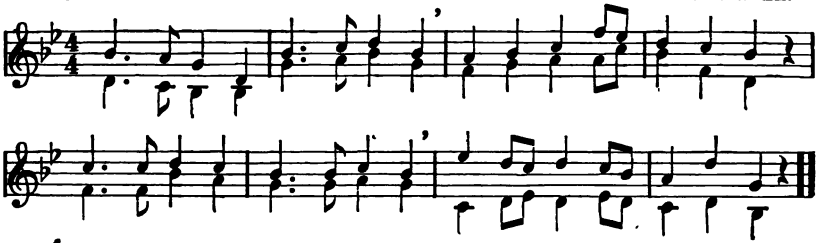

B-flat Major.

1. B. WILHEM.



2. HAYDN.

G Minor.

3. J. R. WEBER.

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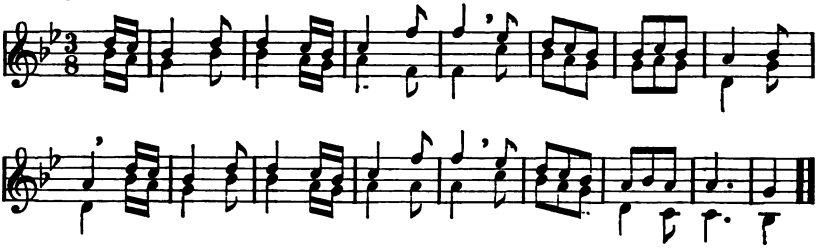
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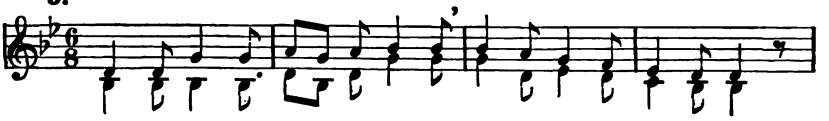
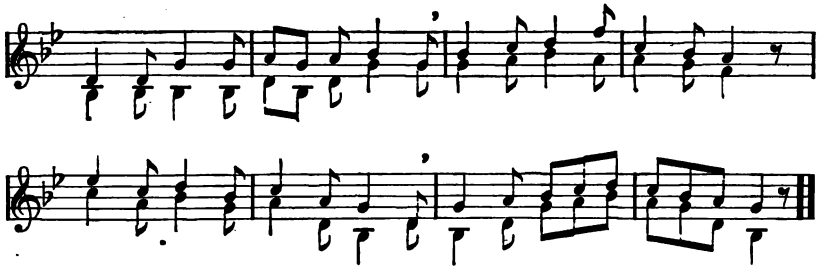
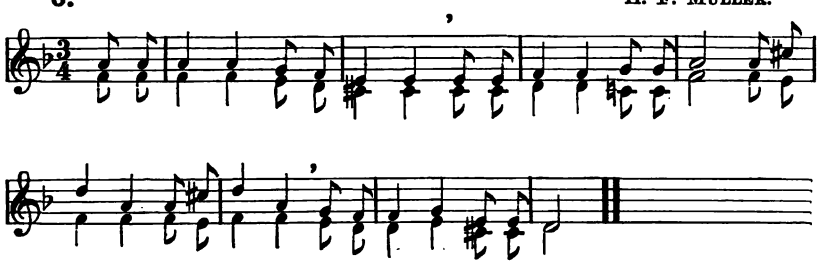
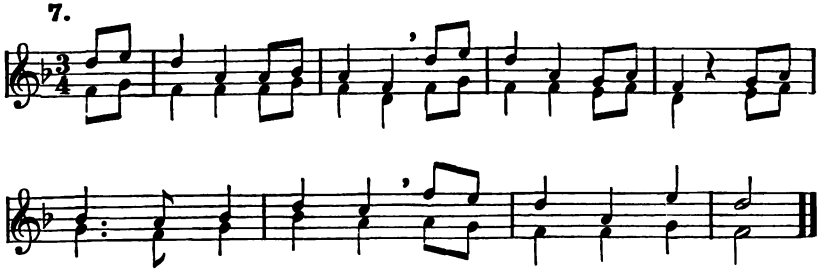


6. H. F. MÜLLER.

D Minor.

7.

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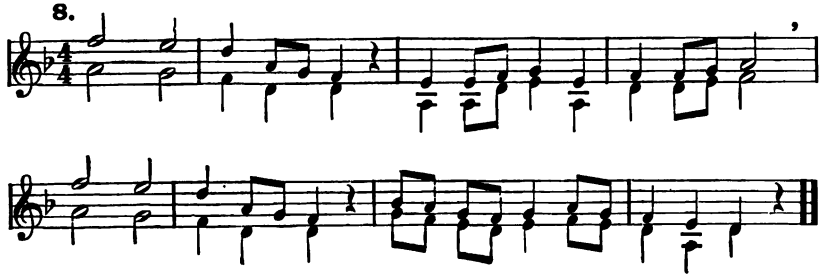
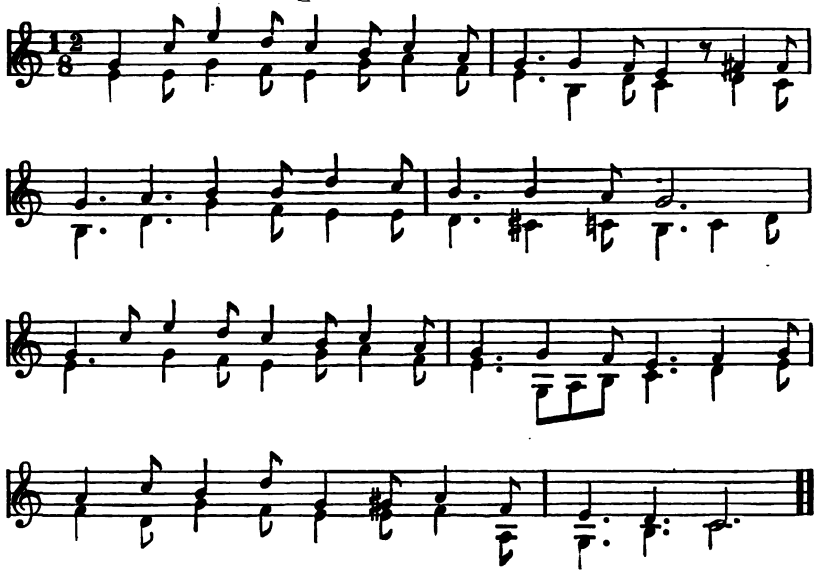
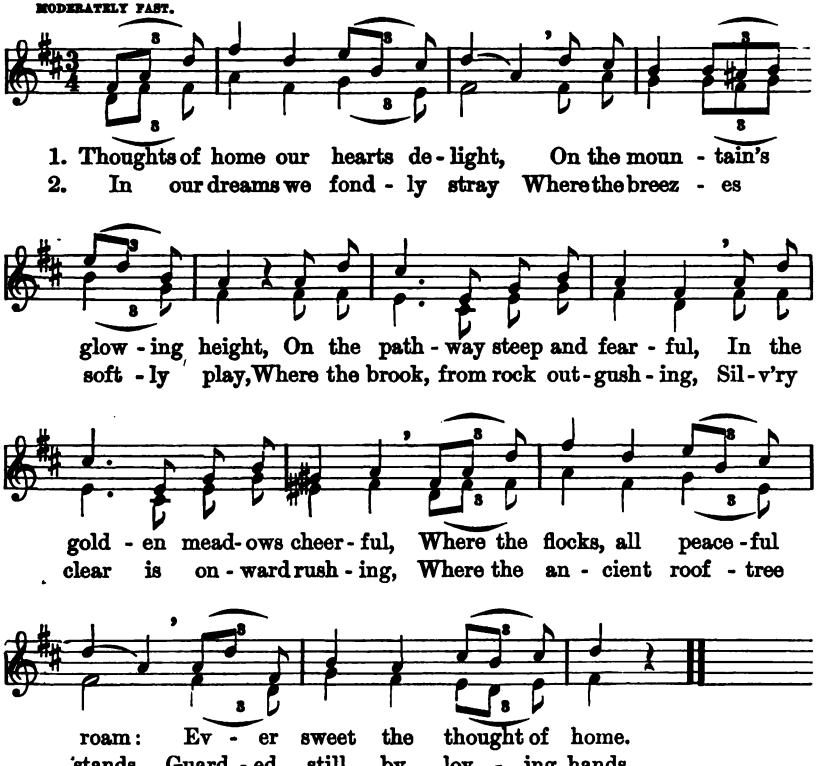

C Major and G Major.

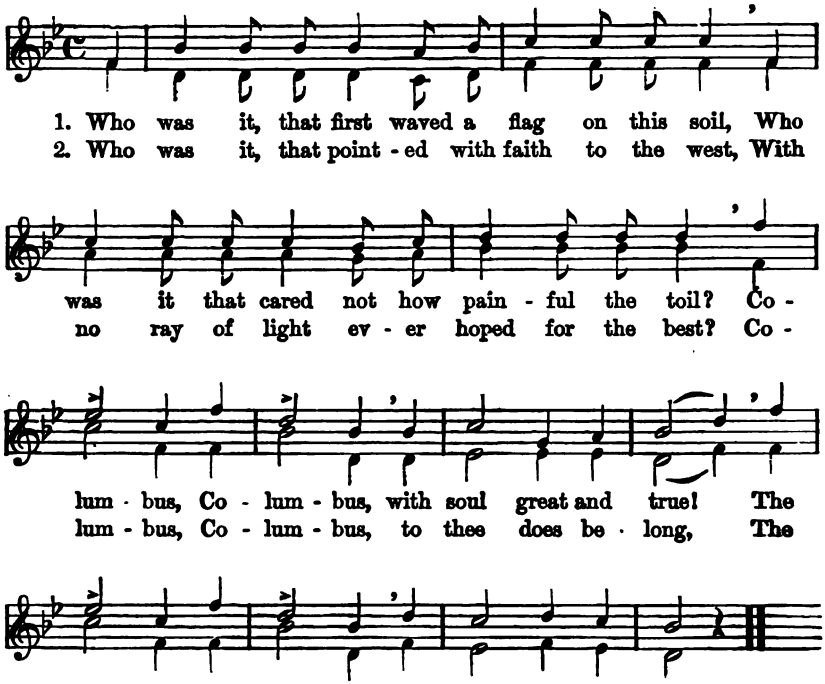
P. Heise.

PART V.—MISCELLANEOUS SONGS.

HOME.

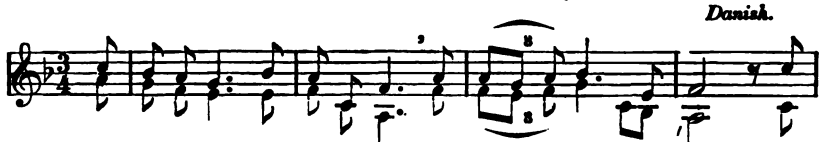
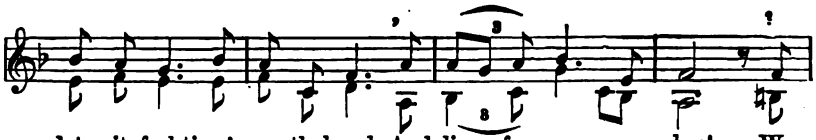
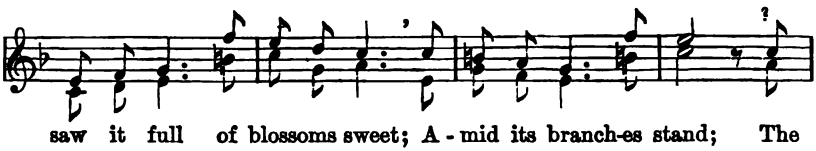
From the German. +

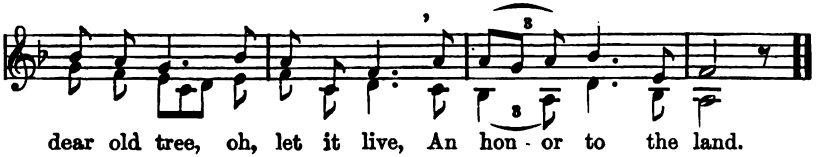
FRANZ LEIBSCHER.

MODERATELY FAST.

3 Blessed home so grey and old,
May I soon thy light behold!
Dearest friends, with hearty greeting,
Joyful, celebrate our meeting;
Tell the tale of vanished years,
Broken oft with happy tears.

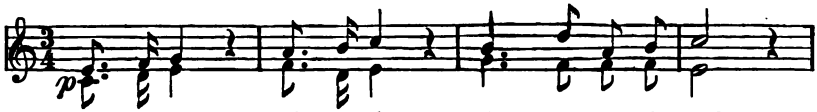
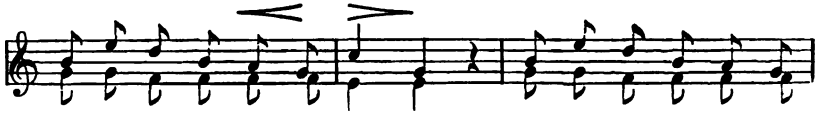
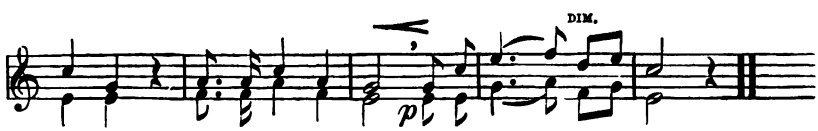
COLUMBUS.

3 This nation, so free, is indebted to you,
The greatest discoverer the world ever knew;
Columbus! Columbus! we honor thy name;
Oh, blessed thy mission, immortal thy fame!

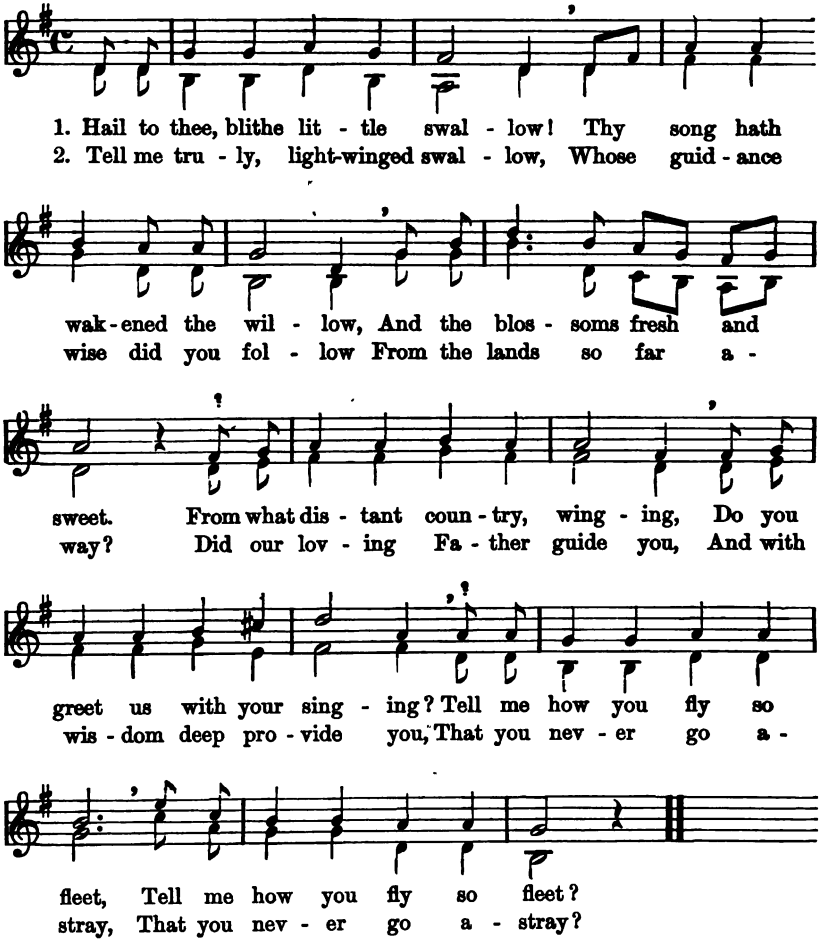
THE DEAR OLD TREE.

Danish.

let it feel time's gen-tle hand, And live for ma-ny a day! We
Summer's sun or Winter's snow, I love my home the best. And

saw it full of blossoms sweet; A-mid its branch-es stand; The
when the tree's sweet flowers come, They my re-turn will tell; Then



dear old tree, oh, let it live, An hon-or to the land.
let the tree so near my home Live in its na-tive dell.

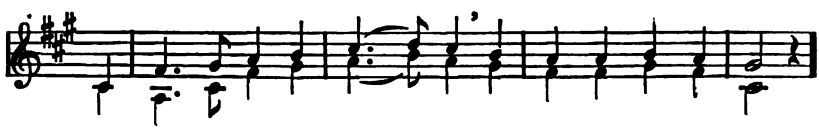
NIGHT SONG.

1. Si-lent night! Si-lent night! Si - lent, peaceful night!
2. Si-lent night! Si-lent night! Si - lent, peaceful night!

Rest from la-bor thou art send-ing O'er the wea-ried world art
Not oppressed by care and sor-row, Safe-ly guard-ed till the

bending, God of love and light, Thro' the peace-ful night.
mor-row, By His loving might, Thro' the si - lent night.

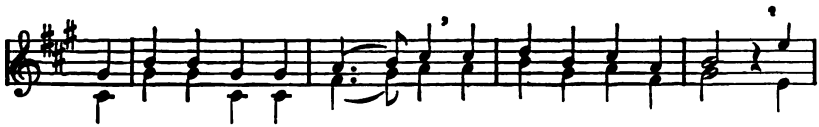
THE SWALLOW.

3 Well I know, now, little swallow,
Whose guidance kind you did follow
From the southern lands afar.
He who hast thy wisdom given,
Is our God, who reigns in Heaven,
‖: Where the blessed angels are. :‖

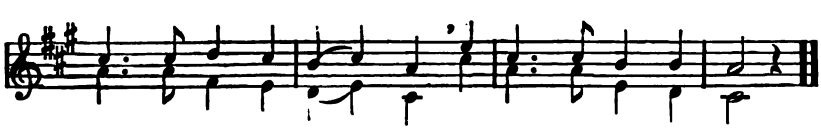
THE MOON.

From the German. [From F♯ minor to A major.] J. R. WEBER.

Duet or Semi-Chorus. MODERATO.

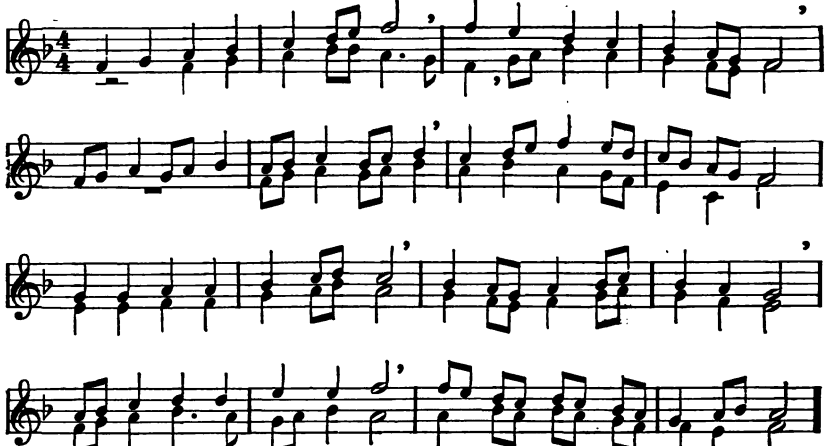
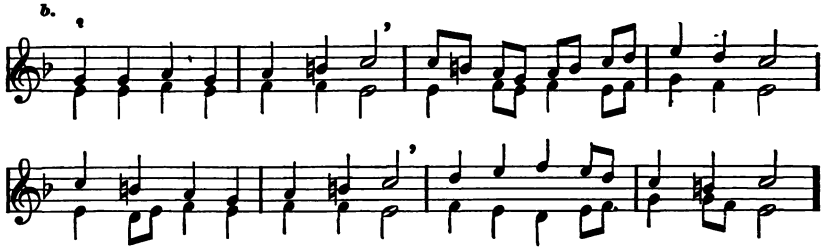
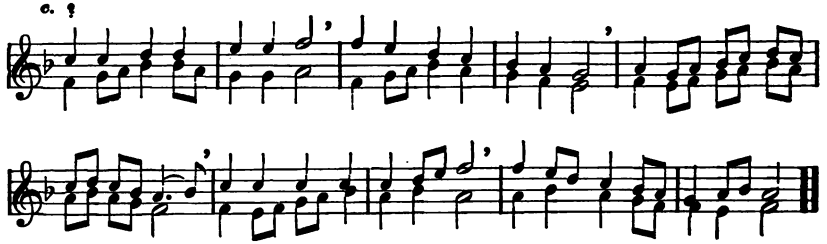
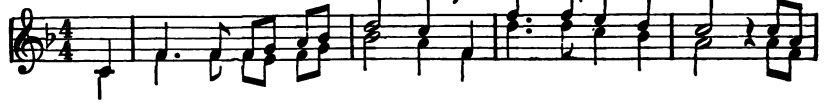
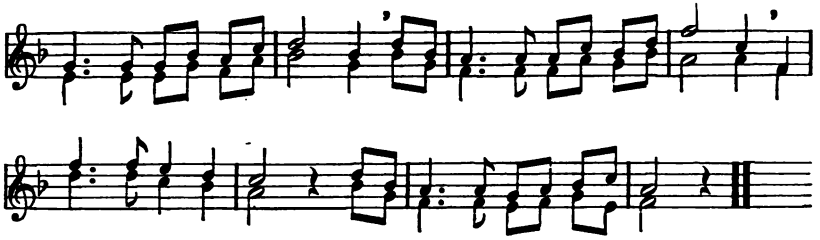
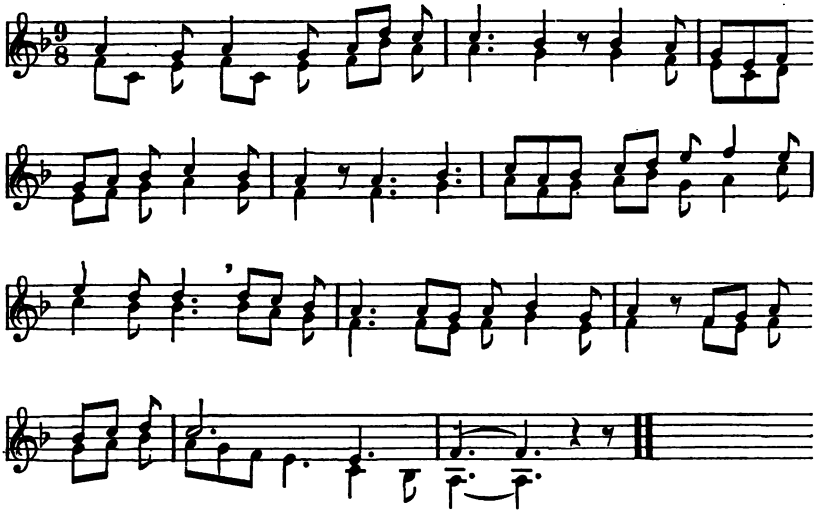
1. How bright-ly and se - rene - ly She takes her night-ly round,
2. Day's la - bor she re - ward - eth And bids the eye-lids close,

Who in yon star-ry chap - let, Is thus with beau-ty crown'd;
The sons of earth in - vit - ing To si-lent night's re-pose;

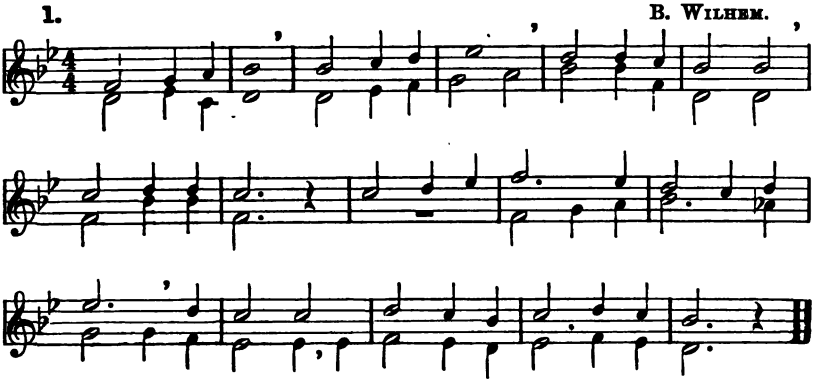
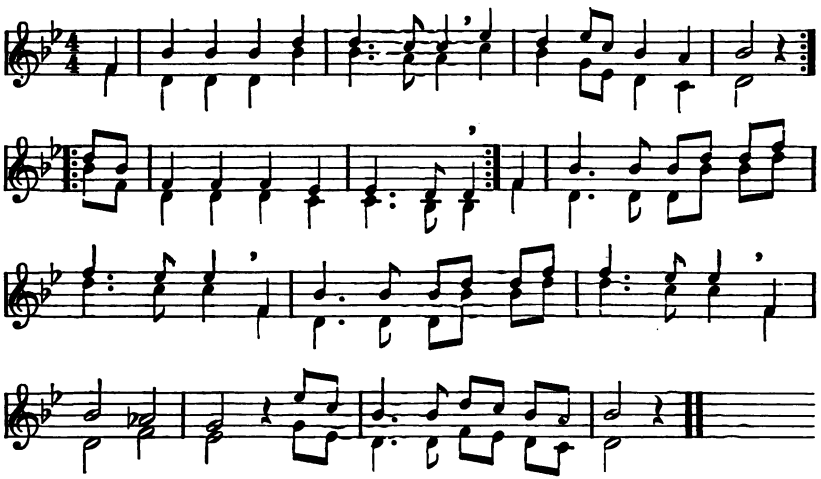


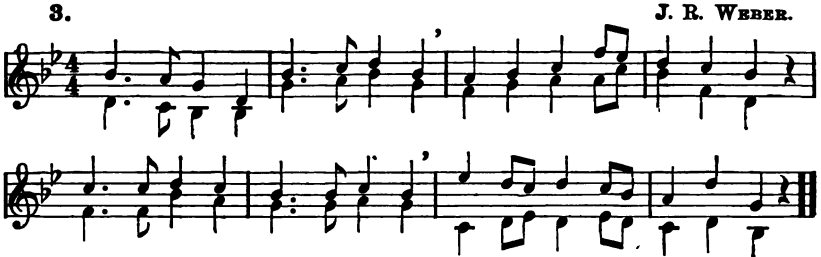
How mod-est-ly she wan - ders, Her face conceal'd from sight; Yet
She fills the soul with glad-ness, When evening's breath is chill; Doth

spreads a-round her glad - ness, With soft and beam-ing light.
pure and ho - ly feel - ings, In - to our breast in - stil.

3 Thou, who to us hast given
Her sweet and friendly light,
Thou in a life of gladness
Must surely take delight.
For all our joys we thank Thee,
We thank Thee for thy moon,
Who richly thus rewardeth
The anxious cares of noon.

F Major.

1. *a.* ENGLISH.

b.

c.

2. F. ABT.

3. MÜHLING.

B-flat Major.

1. B. WILHEM.

2. HAYDN.

G Minor.

3. J. R. WEBBER.

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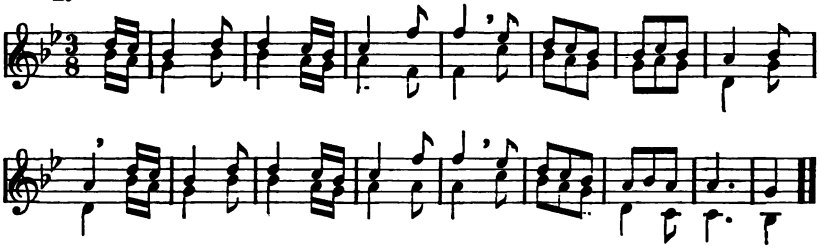
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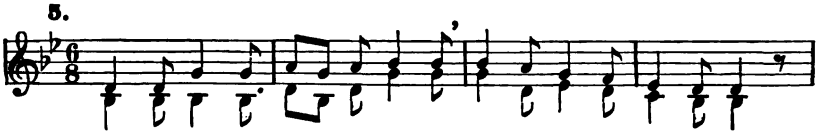
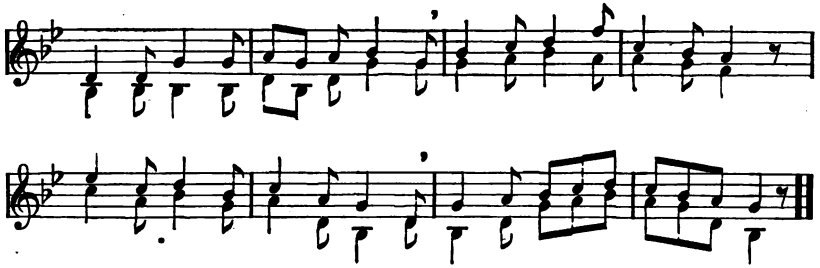
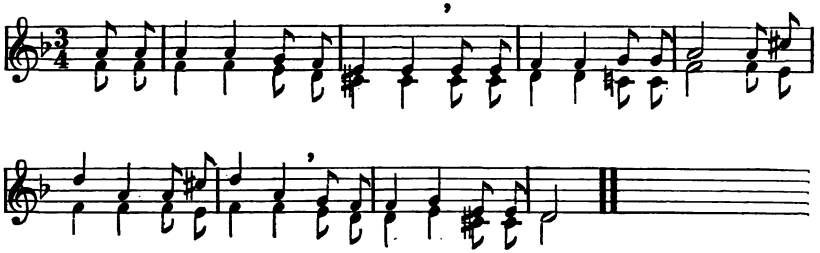
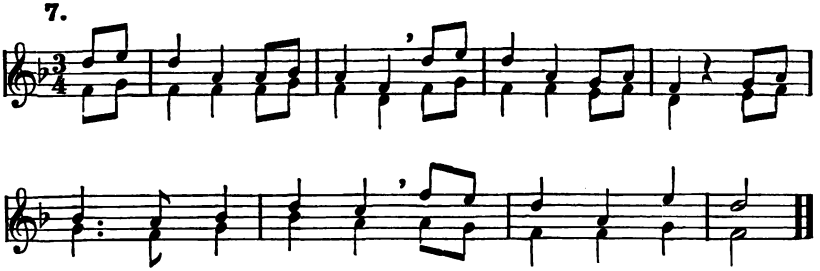
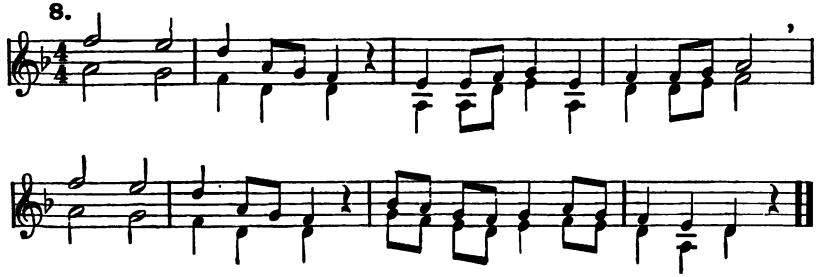
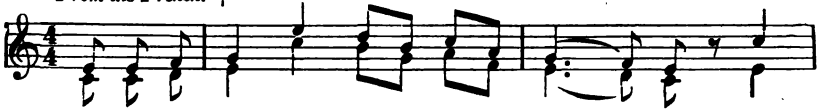
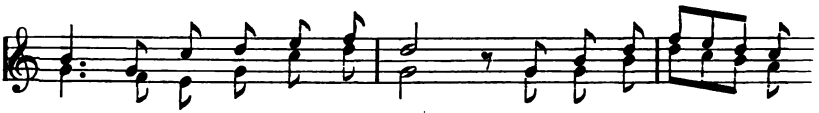
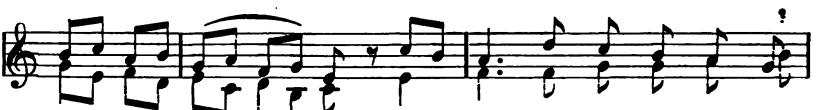
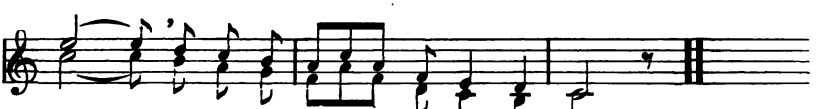

6. H. F. Müller.

D Minor.

7.

8.

THE BROOK.

From the French. +

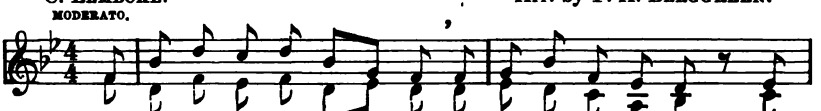
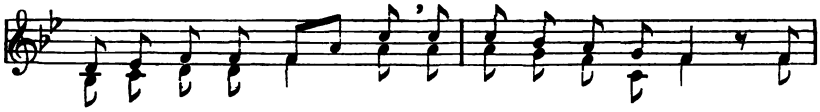
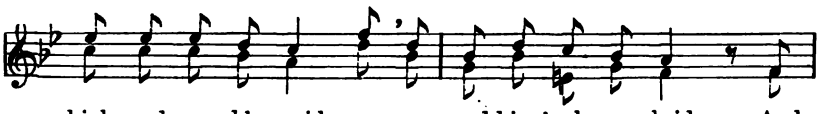
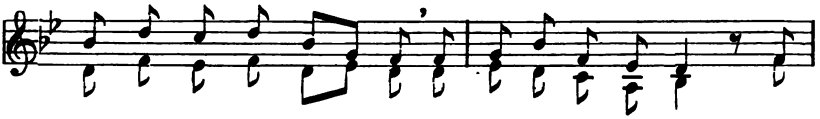
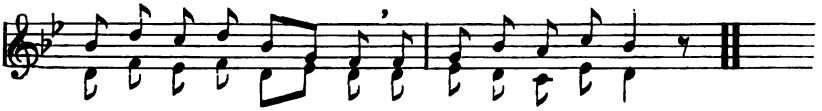
L. KURZ.

1. Sweet lit - tle brook, whose wave - lets bright - ly, So
2. Out from a cav - ern dark and cheer - less I

swift - ly hast-'ning al - ways flow, On your green banks I
come and bathe the moss and grass, In my bright wave, so

trip so light - - ly, Tell whence you come and where you
pure and peer - - less. The clouds are mir-rored as they

go .... Tell whence you come .. and where you go.
pass ... The clouds are mir - ror'd as they pass.

3 So, like a child, I have my pleasures,
Not knowing always where I flow;
But He who gives me all my treasures
‖: Will doubtless guide me where I go. :‖

OUR MOTHER TONGUE.

C. LEMBCKE.

MODERATO.

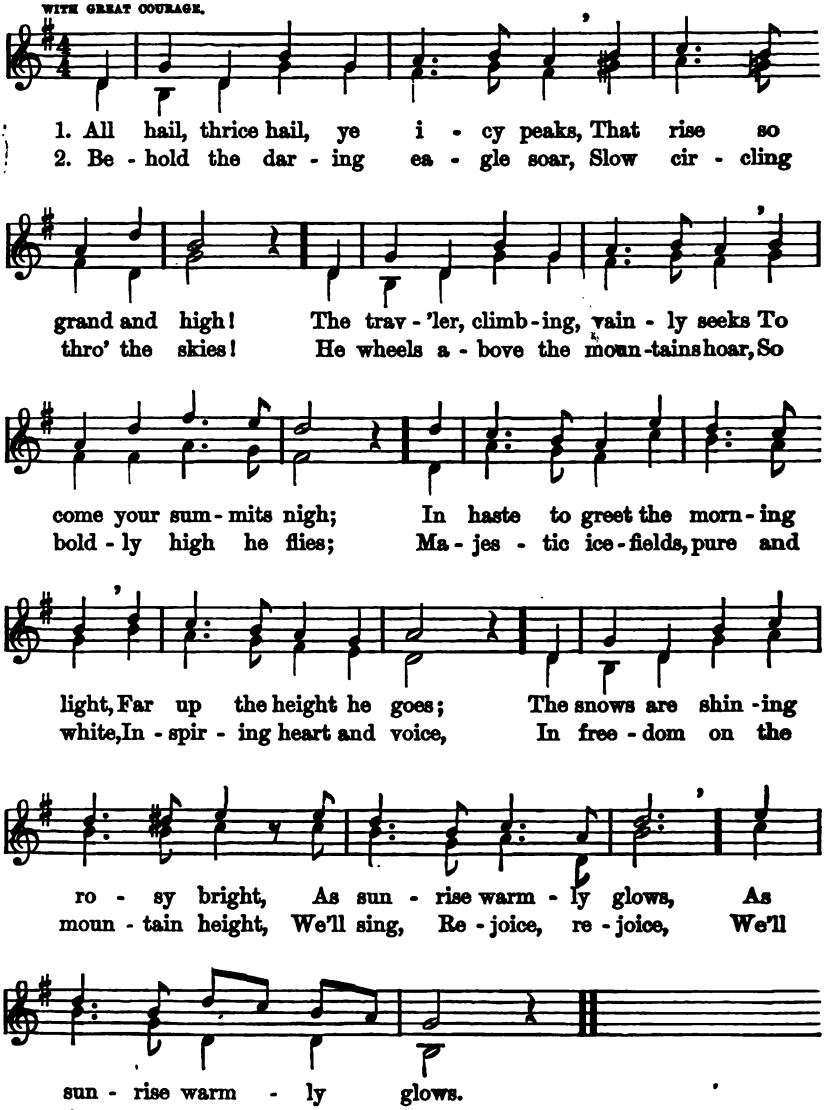
Arr. by P. A. BERGGREEN.

1. Our moth-er tongue is love - ly; its tones, how soft and clear! How
2. Up - on our lips she pla - ces each good and tend-er word In

can I ev - er praise it, or yet in song com - pare? A
love's en-chant-ing whis - pers or pray'rs un - to the Lord! Are

high and no - ble maid - en, a proud king's cho-sen bride, And
we deep bow'd by sor - row, or led in paths a - stray, She

fit in youth and beau - ty to tar - ry by his side, And
light - ens all our troub - les and helps us on our way, She

fit in youth and beau - ty to tar - ry by his side.
light-ens all our troub - les, and helps us on our way.

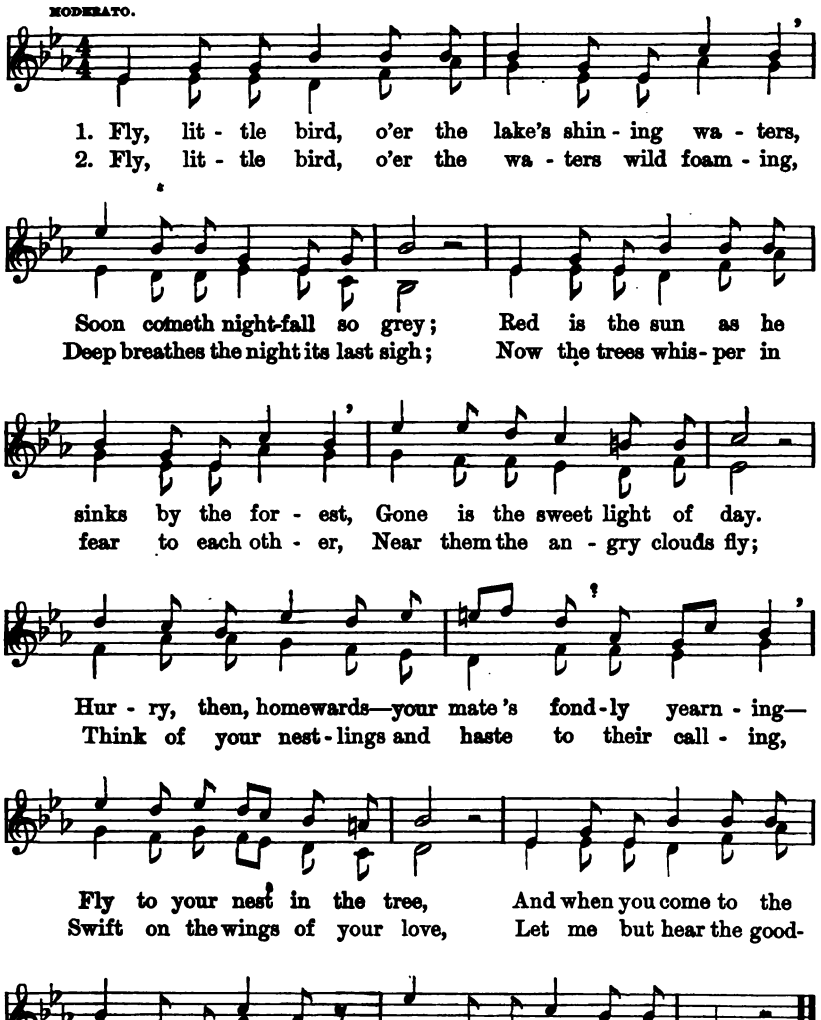
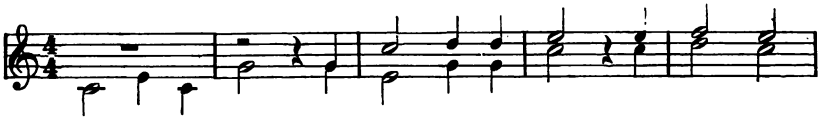
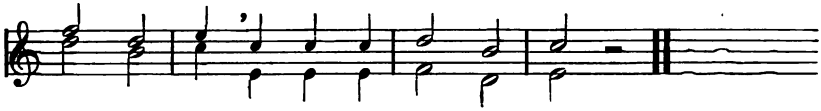
3 And, as to all the poets she gives both might and power,
So they become the true guard around her lovely bower;
Each song the people utter, each one they love the best,
Becomes the shield, so golden, which decks her maiden breast,
Becomes the shield, so golden, which decks her maiden breast.

4 And every one who mocks her with smiles upon his lips,
Is sure to feel the sharpness of feathered arrow-tips;
But words which from the true heart come unto her in love
Are treasured as a good gift sent down from heaven above,
Are treasured as a good gift sent down from heaven above.

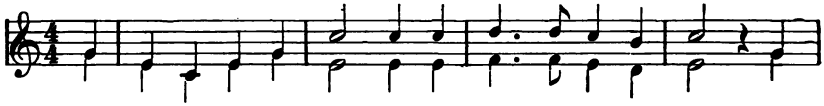
ON THE ALPS.

From the French. + J. G. Lair.

WITH GREAT COURAGE.

FLY, LITTLE BIRD.

Danish. P. E. HARTMANN.

A SONG OF THANKSGIVING.

1. Thanks be to God! Give thanks un - to God, For He is good! His mer-cies shall en - dure for ev - er - more, En-dure for
2. Bless ye the Lord, Oh, bless ye the Lord, With all your soul! Make men-tion of His kind- ness un - to you, His kindness

ev - er - more, En - dure for ev - er - more.
un - to you, His kind - ness un - to you.

DANISH FLAG SONG.*

R. Ray.

1. Float proudly o'er the bil-lows, Thou blood - red Dan - ne - brog,† Night
2. From heav-en art thou fall - en, Thou flag to us so dear; The

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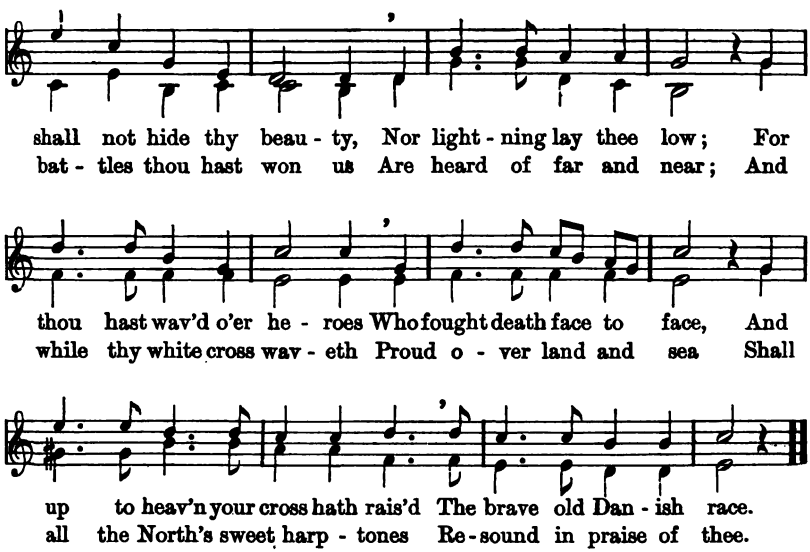
* Prompted by Pope Gregory IX, King Valdemar the Conqueror undertook an expedition to Esthonia for the purpose of converting the heathens there to Christianity, 1219. The Danes were almost defeated, when, as states the legend, the *Dannebrog*-banner fell from heaven, and raised them to victory. This saying undoubtedly arose from the fact that the Pope gave Valdemar for this undertaking a "holy banner" — blood-red, with a white cross in the centre — which became later the Danes' chief standard in all their wars, till it was lost to them in the unfortunate expedition to Ditmarsh, in 1500.

† Pronounced *Dan-e-brō*. (The name of the Danish flag.)



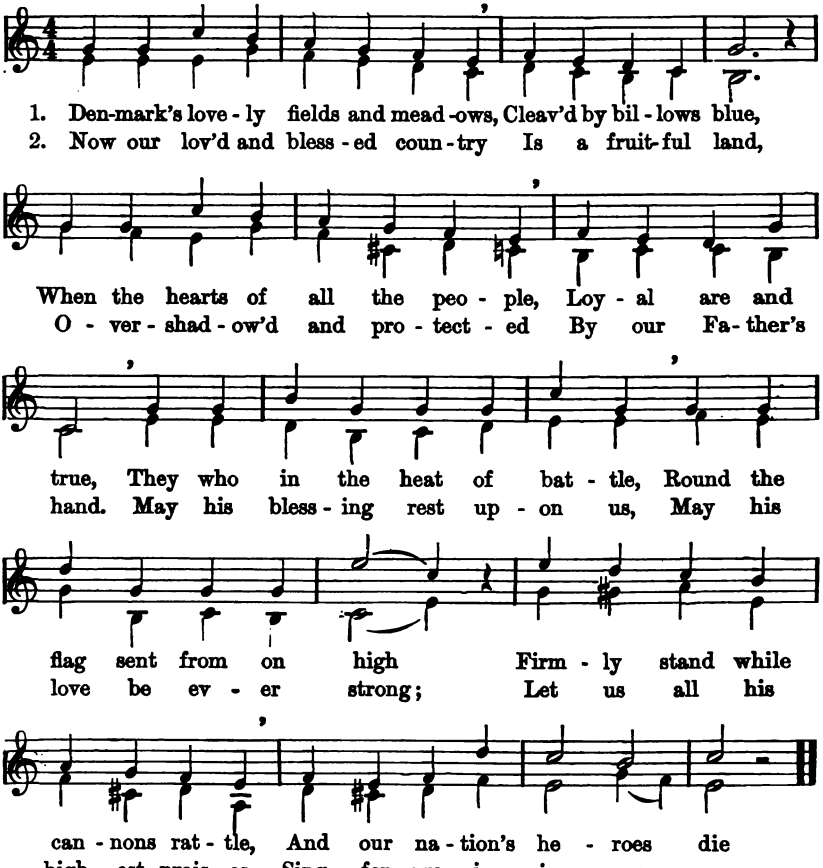
3 As stars in heav'n, so many
Great warriors thou canst name;
Yet, of them all, not any
Eclipse our Christian's fame:
He, armor-clad, victorious,
Sees from the shores of light
How oft a hero glorious
Appeals for Denmark's right.

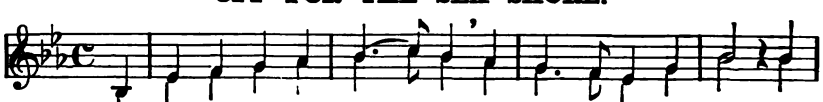
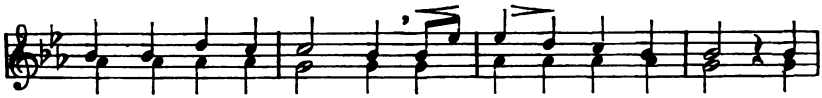
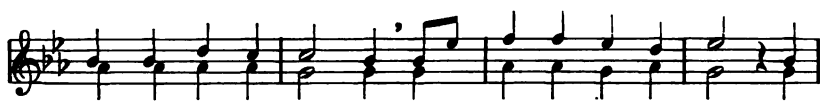
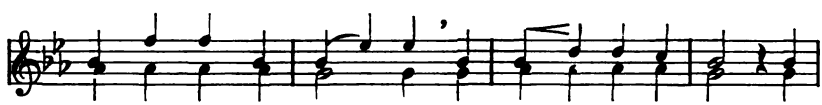
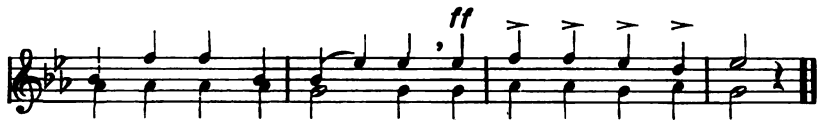
4 See Christian's palm appearing
Whene'er thy cross, pure white,
Its crest is proudly rearing
To spur the Danes in fight!
On ev'ry wind be flying;
Thy sons all cherish thee;
Thy fame will be undying,
Till waves shall vanished be.

5 See, those to thee remaining
Glow as thy purple-red,
For thee, by love unwaning,
To death and vict'ry led.
O thou, our glory's token,
Float high on ev'ry shore,
Till northern armor 's broken,
And Danes' hearts beat no more!

NATIONAL SONG OF DENMARK.

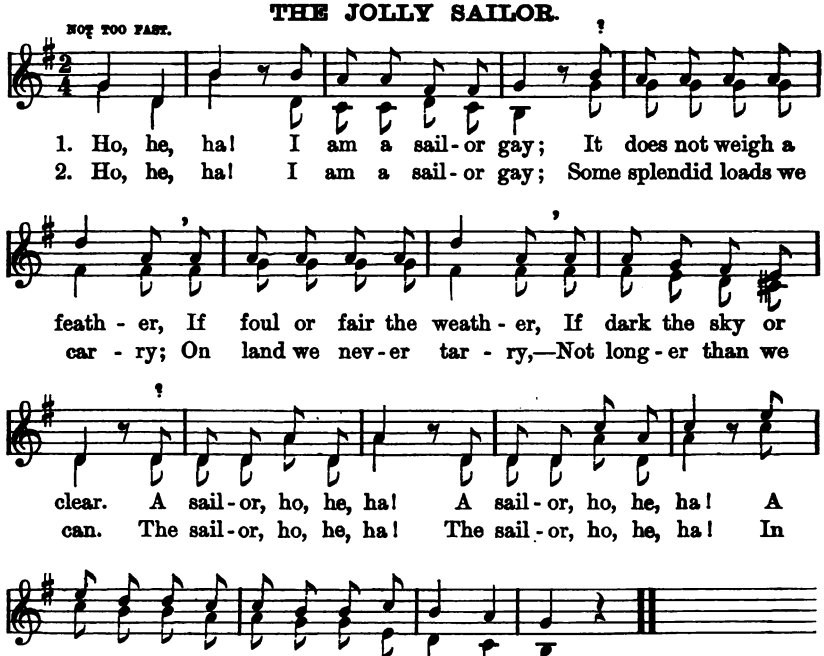
P. E. RASMUSSEN.



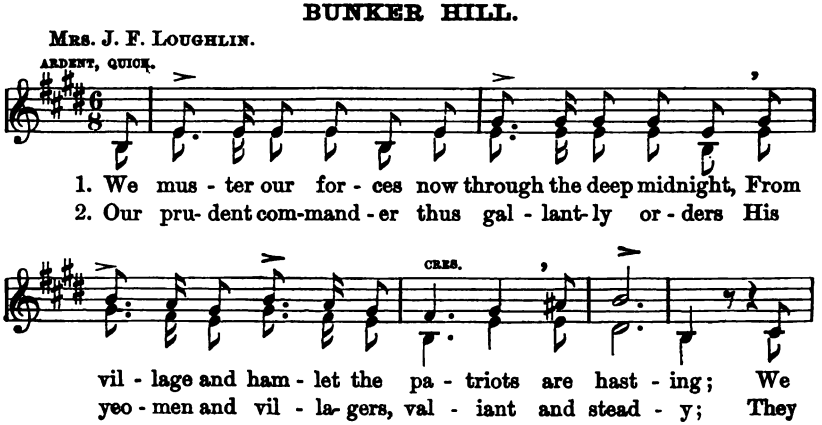
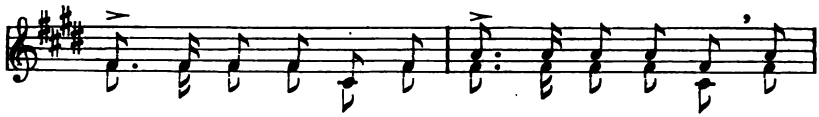
OFF FOR THE SEA-SHORE.

read - y for our jour - ney, We bid the town good - day, Quite
watch the sun - set glo - ry, Where we would pitch our tent, To

read - y for our jour - ney We bid the town good - day. A -
watch the sun - set glo - ry, Where we would pitch our tent; How

way from streets and al - leys, From mar - kets and their store, From
beau - ti - ful the pros - pect! How pure the air! how sweet To

bus - tle and con - fu - sion, And all the cit - y roar.
lis - ten to the sto - ry Of wave - lets at our feet!

3 Oh, come! remain no longer,
Lay all your work aside;
We know you will be stronger
For bathing in the tide,
We know you will be stronger
For bathing in the tide.
Oh, come with me, and listen
To the mysterious chant
Of restless wave and billow,
So thrilling and so grand.

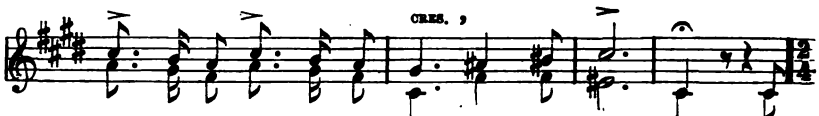
THE JOLLY SAILOR.



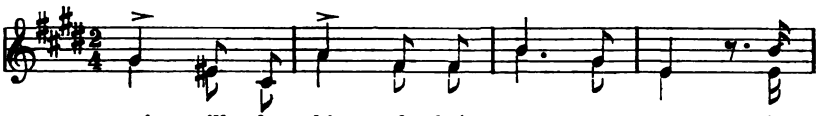
BUNKER HILL.

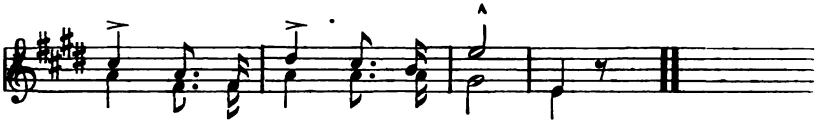


crowd round our chief, who, though ea - ger for com- bat, Says,
watch the foes com - ing, and each stur - dy pa - triot To



"Pow - der and shot, my brave men, be not wast - ing: Just
give them the death-deal-ing balls now is read - y; New

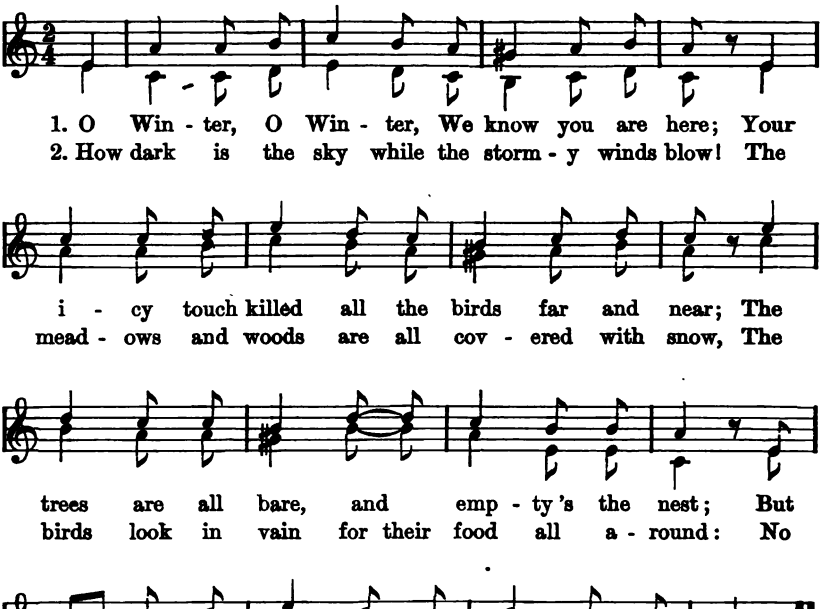


wait till the whites of their eyes you see, Then
Eng - land ne'er saw such a glo - rious day, We

up, men, and at them for Free - dom!"
fight for our coun - try and Free - dom!

3 Now twice with aim deadly we thin out their columns,
Like grass 'neath the scythe of the mower they 're falling;
Now through the thick battle we hear, with emotion,
The voice of our leader, like trumpet loud calling;
"Now back, valiant soldiers; we 've proved to-day
We *can* fight, and *will* fight, for Freedom!"

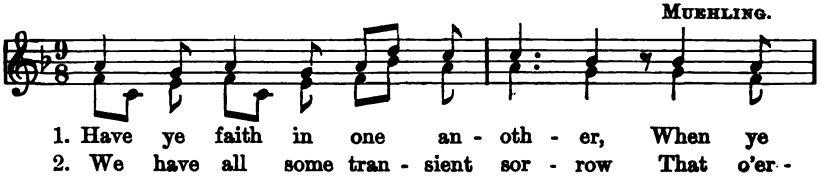
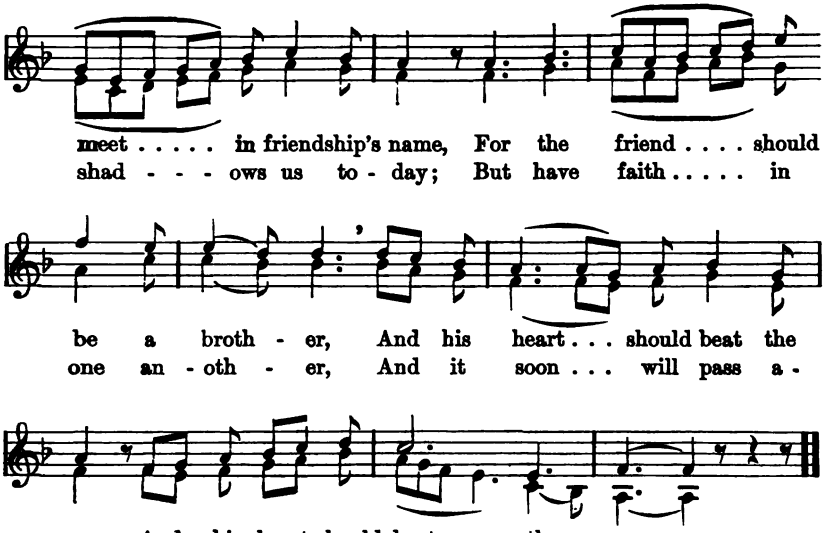
4 Oh, let us remember, while hearts are rejoicing,
The hero who fell on the field, bravely fighting;
He stood in the ranks, all position refusing,
To deeds of true bravery each man inciting:
Brave Warren has fallen on Bunker Hill,—
He died for his country and Freedom.

WINTER.

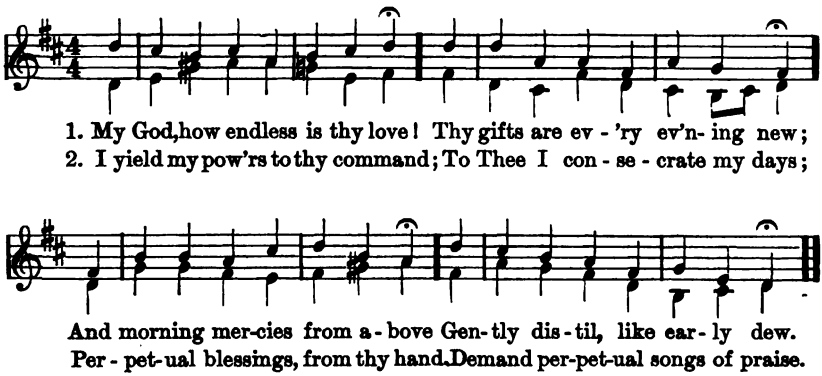


3 Yet many a pleasure does cold Winter bring,
And Winter is welcome the same as the Spring;
Our kind, loving Father will shorten his stay,
And we 'll make it shorter with song and with play.

HAVE YE FAITH IN ONE ANOTHER.

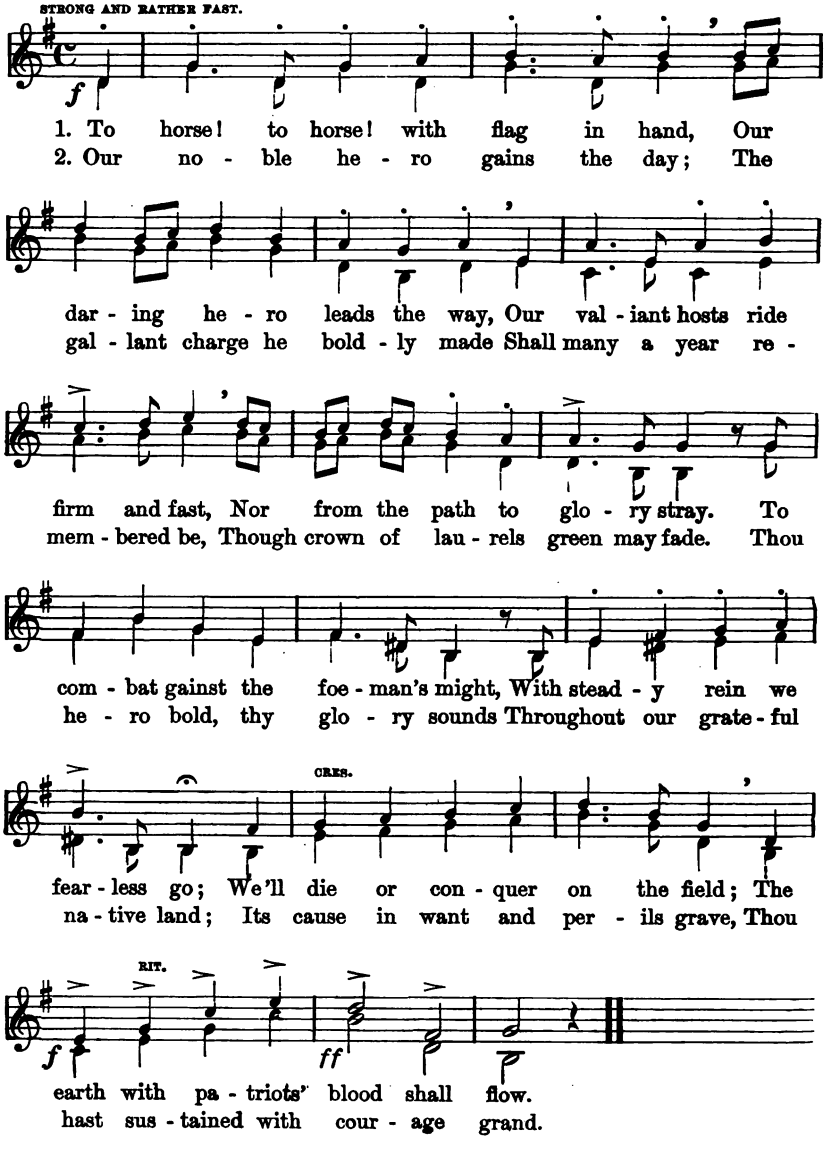
MUEHLING.

3 Have ye faith in one another,
And let honor be your guide;
Let the truth alone be spoken,
‖: Whatsoever may betide. :‖

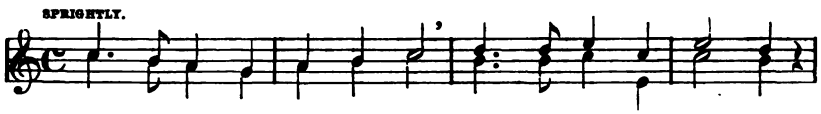
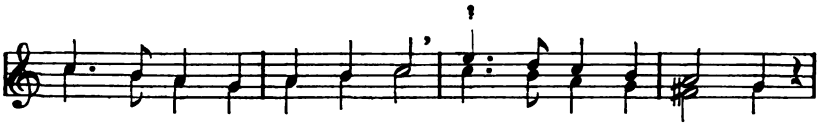
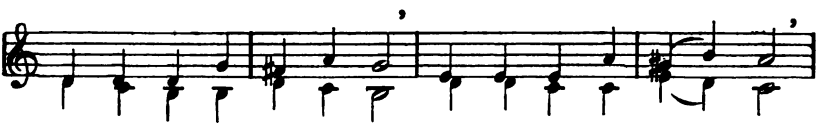
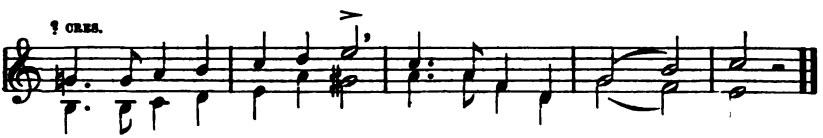
MORNING PRAISE.



THE HERO.

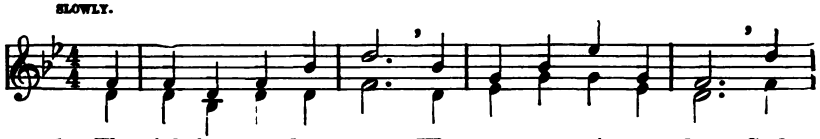
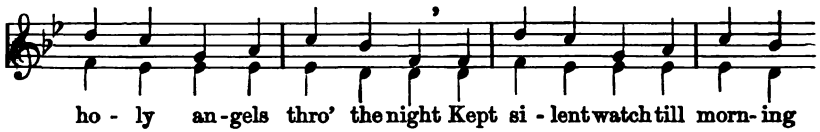
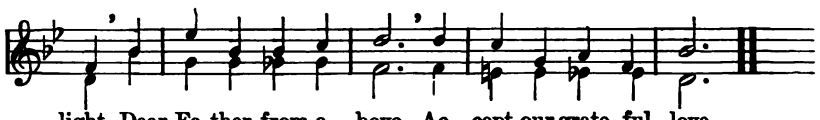
From the German. +

STRONG AND RATHER FAST.

THE HAPPY FARMER.

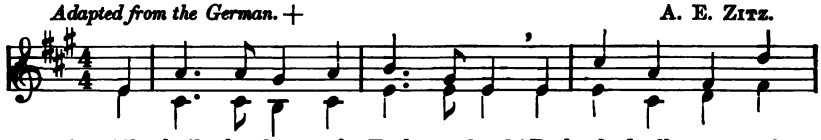
From the German. +

1. I'm a hap - py farm - er - boy, Fame and rich - es scorn - ing;
2. Hum-ble hopes and stead - y toil Leave no time for sigh - ing;

Sounds that fill my heart with joy Greet me night and morn - ing.
Safe with-in the fruit - ful soil All my wealth is ly - ing.

Ev - 'ry - bod - y calls me "Dan," Boys and girls all hail me;
Will-ing work-ers earn suc - cess — God with-holds it nev - er;

I'm an hon-est work-ing-man, Troubles ne'er as - sail . . . me.
He will al-ways greet and bless Ev - 'ry true en - deav - or.

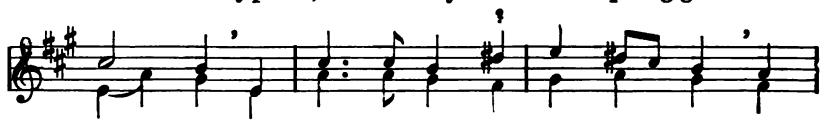
3 Gold nor title, bonds nor stock,
Make my spirits fearful;
Ever 'neath my working-frock
Beats a heart that 's cheerful.
Cheerful heart and conscience clear,
Who 'd exchange for money?
God still keeps me free from fear;
All my days are sunny.

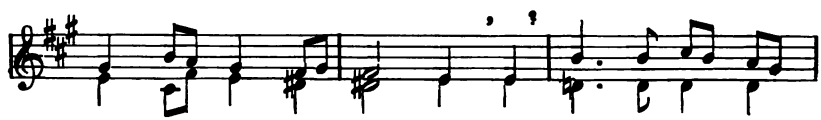
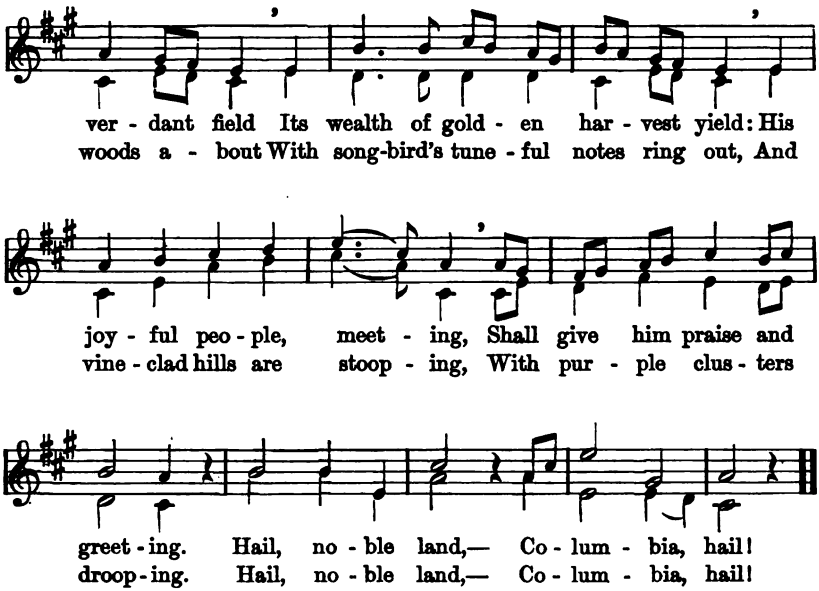
OPENING SONG.

SLOWLY.

1. The night has passed a - way, We meet a - gain to - day; God's
2. Oh, let us sing, with joy, The prais - es of our King! He

ho - ly an - gels thro' the night Kept si - lent watch till morn - ing
sends his gifts for large and small; His lov - ing care sur - rounds us

light, Dear Fa - ther, from a - bove Ac - cept our grate - ful love.
all. Dear Fa - ther, from a - bove Ac - cept our grate - ful love.

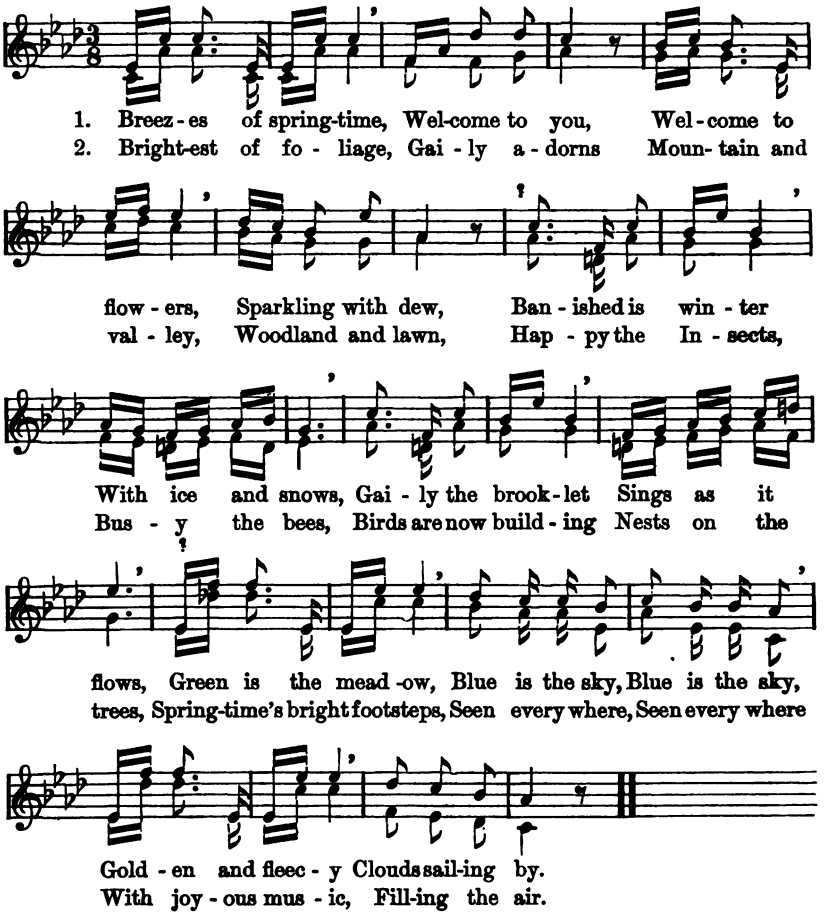
JUBILEE SONG.

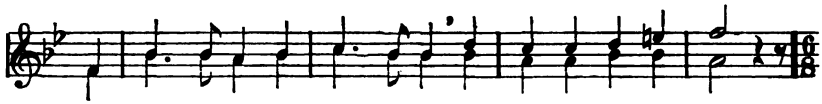
Adapted from the German. + A. E. ZITZ.

1. All hail, be - lov - ed Fath - er-land! Be hushed all tones of
2. O'er all thy plains, in sil - v'ry sheen The ri-p'ning grain is



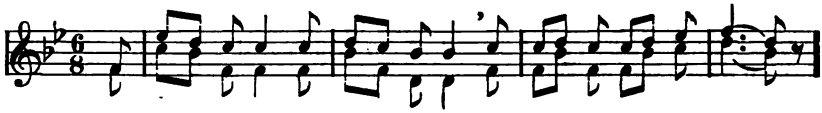
sad - ness; The Lord has giv'n, with boun - teous hand, Pros -
blow - ing, And gold - en - gleam - ing fruits are seen, In

per - i - ty and glad - ness; He makes each fer - tile,
fer - tile gard - ens grow - ing; The grass is green, the

3 O'er sea and river all along
The ships are proudly gliding,
While countless towns and cities strong
Are on their shores abiding.
Round all our joyous, happy land
Our people join, with heart and hand,
In works of peace advancing,
Her glory still enhancing.
Hail, noble land,—Columbia, hail!

4 With courage have thy heroes borne
Thy banners, burnt and tattered,
Thro' battle's smoke, when, all forlorn,
Their every rank was battered,
And, ever brave in camp and field,
With spirit high, refused to yield.
Our song to heaven raises
Thy children's grateful praises.
Hail, noble land,—Columbia, hail!

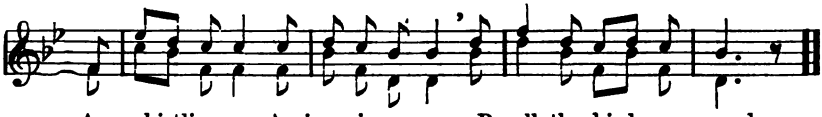
SPRING-TIME.

THE FOREST CONCERT.



They're tun-ing now their in-struments, As all good players should.
His cous - in Bullfinch then be-gins To take the sec - ond part.



What ju - bi - lee! What mel - o - dy! The air is filled with sound;
What ju - bi - lee! What mel - o - dy! The air is filled with sound;



A whistling gay, A sing - ing a- way, By all the birds a - round.
A whistling gay, A sing - ing a- way, By all the birds a - round.

3 The Oriole soprano sings, With voice so clear and sweet;
Together with the Bobolink, They sing a fine duet.
What jubilee, etc.

4 The Golden Robin's trills are heard, In time with all the rest;
The Linnet twitters on a flute, And does its very best.
What jubilee, etc.

5 The Brown Thrush plays the clarinet; Oh, what a voice it has!
The Raven, with his deepest tones, Is playing double-bass.
What jubilee, etc.

6 The Cuckoo is the drummer-boy, But beats too loud, I fear!
The Lark is winging high in air, And blows her trumpet clear.
What jubilee, etc.

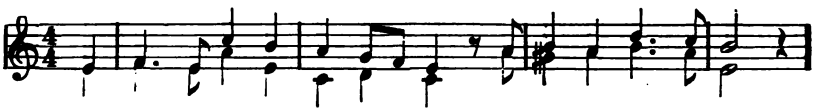
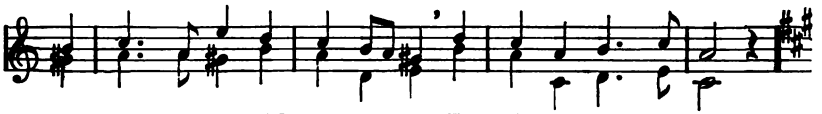
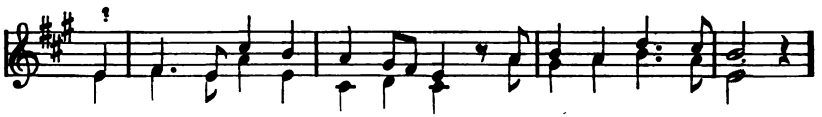
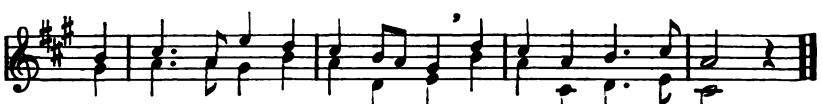
7 The Woodpecker, with bill so sharp, And with a baton tall,
As leader of this music-band, Keeps perfect time for all.
What jubilee, etc.

8 The animals all through the wood, Make eager haste to come;
The bees and insects join the crowd With merry buzz and hum.
What jubilee, etc.

POOR MAN'S SONG.

(From A minor to A major.)

From the German. +

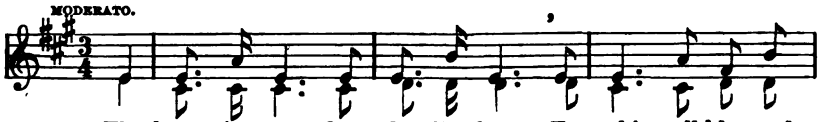
MODERATO.

1. I 'm left a poor and friend-less man, And wan-der all a-lone;
2. With-in my par-ents' house, of old, I sport-ed all the day;

Yet still I try, with cour-age true, To sti-fle sor-row's moan:
The deep-est sor-row fills my heart Since they have pass'd a-way:

O boun-teous God! Thou dost not leave Thy child all joy-less here;
Still stands, in yon-der ham-let low, Thy ho-ly tem-ple dear;

A com-fort sweet for all the world Descends from heav'n to cheer.
The or-gan's peal, the cho-ral song, En-rapt-ure ev-'ry ear.

3 I see the blooming gardens fair,
I see the golden corn;
All dry and barren lies my way,
Beset by many a thorn:
Still shine the sun, the moon, the stars,
So brightly over me;
And when the vesper-bell invites,
I walk, my Lord, with Thee.

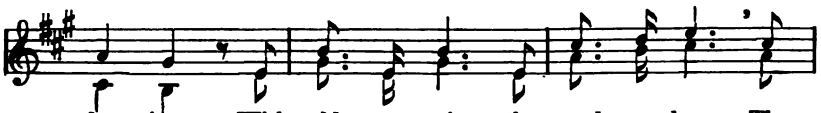
4 With silent sorrow still I stay
Amid the happy throng,
And greet them all with kindly voice
The busy way along.

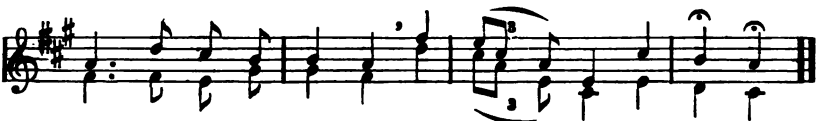
SUMMER STILLNESS.

From the German. †



1. The burn - ing sun darts daz-zling beams, From skies all blue and
2. The flee - cy cloud - lets come and go, Mys - te - rious forms ap -



glow - ing; With gold - en grain the mead - ow gleams; The
pear - ing; No leaf - let stirs, no breez - es blow, No

stream is soft - ly flow- ing, The stream is soft - ly flow - ing.
bird - song greets the hear-ing, No bird - song greets the hear - ing.

3 As far as eye can see around,
Pervades God's peace, so holy,
In stillness calm and rest profound,
‖: Through vale and hamlet lowly. :‖

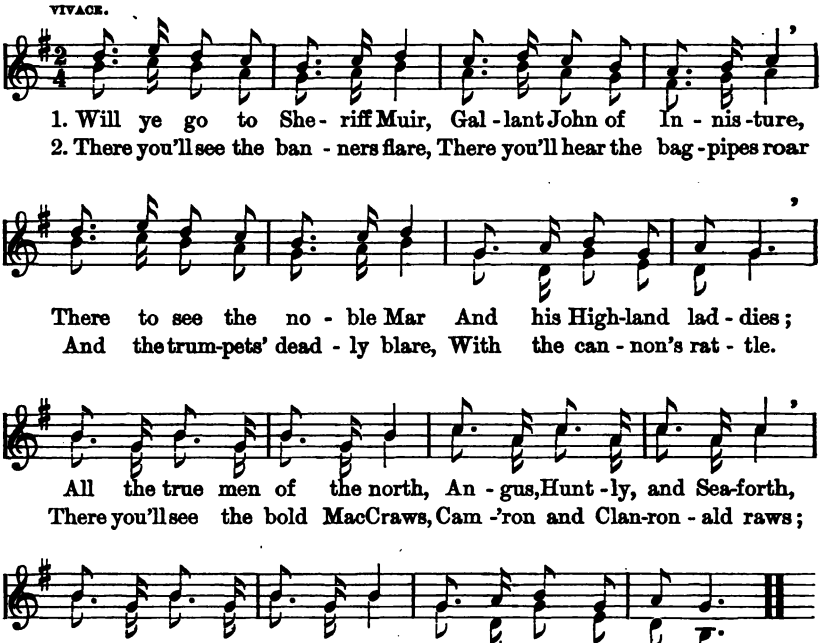
4 As if in thankful prayer to God,
The golden stalks are bending
In solemn cadence to and fro,
‖: Their voiceless praises sending. :‖

5 O heav'nly, high, and holy Word,
Mysterious Revelation!
I bow before Thee, gracious Lord,
‖: In grateful adoration. :‖

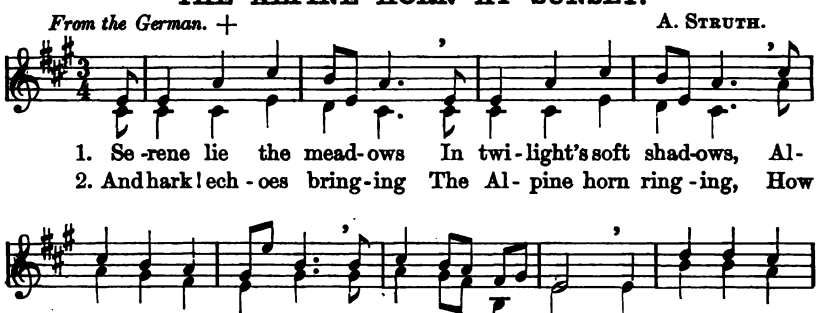
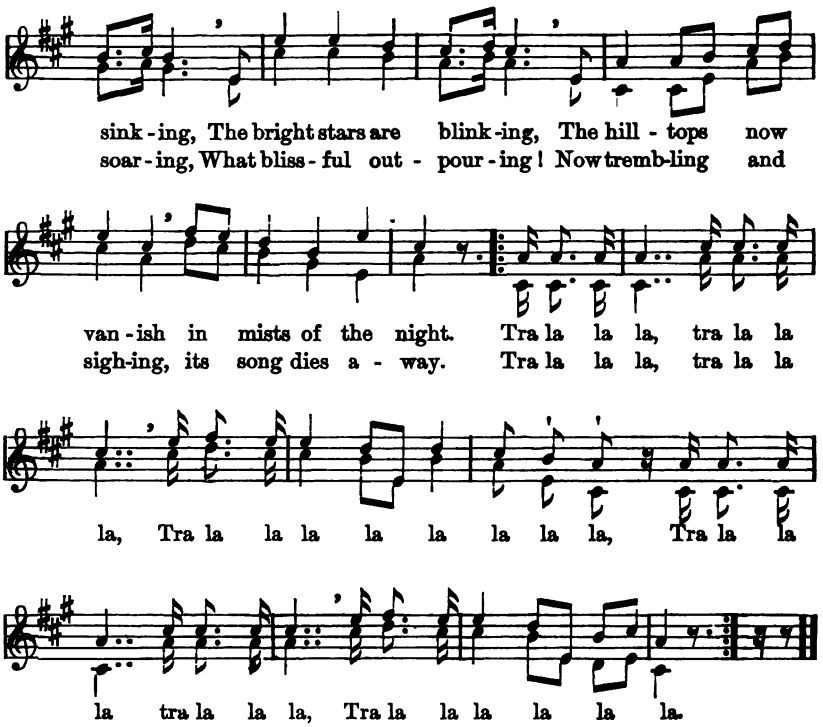
[*Concluded from opposite page.*]

When Thou unto thy feast of love,
Shalt call thy chosen, Lord,
May I, with wedding-garment clothed,
Be seated at thy board!

SHERIFF MUIR.



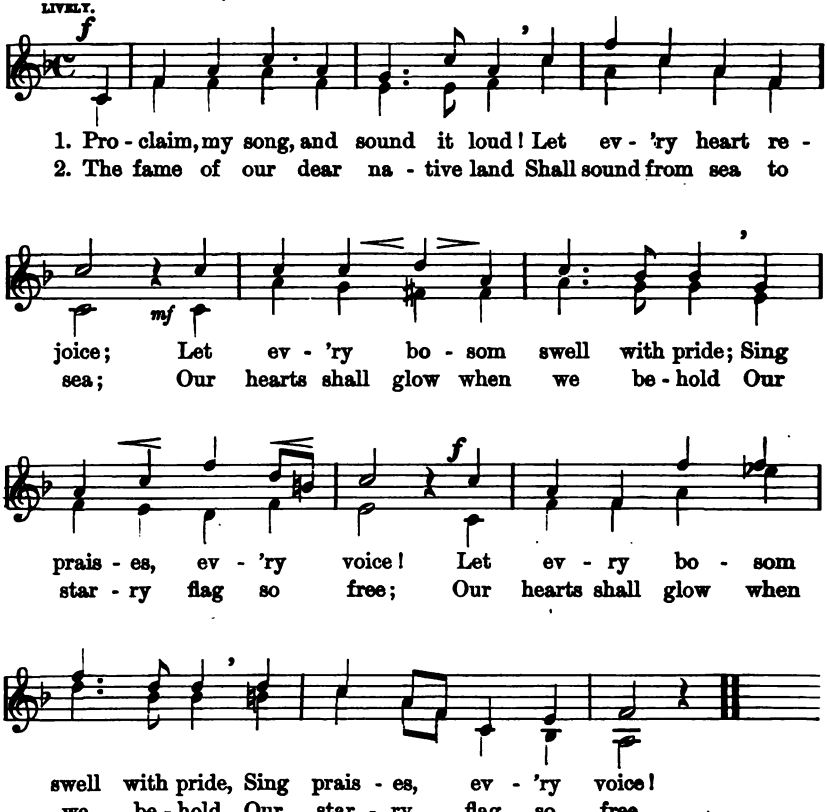
THE ALPINE HORN AT SUNSET.



3 What holy affections,
What sweet recollections
Of bliss and of sorrow awake in my heart!
The Alpine horn's sounding
In beauty abounding,
Delights and enchants with its magical art.
Tra la la, etc.

4 I hear the sweet gushing
Of waterfalls, rushing;
The song of the boatman who rocks in his boat;
The herdsmen's glad chorus,
The bells pealing o'er us,
My fancy transport as they tunefully float.
Tra la la, etc.

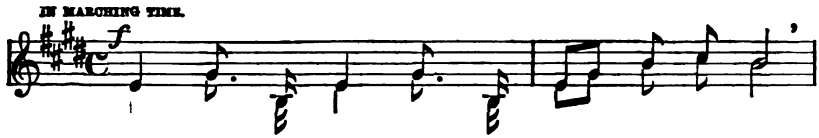
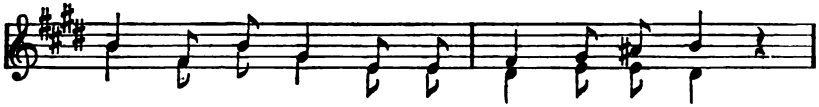
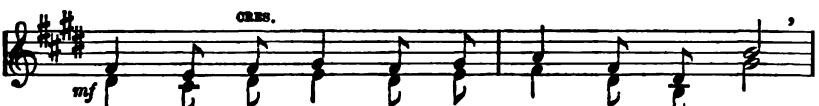
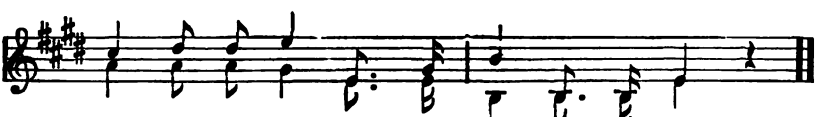
PEOPLE'S SONG.

From the German. +

3 Our nation 's godly, pure, and strong;
From greed of conquest clear;
‖: Protect, O God, and save from ill
Our country's flag so dear. :‖

4 So ring, my song, throughout the world,
In strains of joy and love:
‖: May Heaven enrich our native land,
With blessings from above. :‖

BATTLE-SONG.

From the German. +

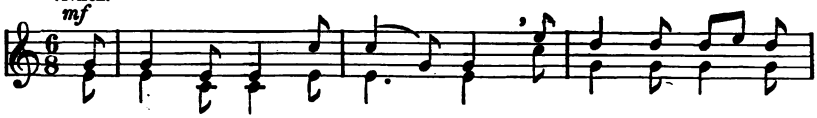
IN MARCHING TIME.

1. Hark! hark, the roll of the loud stir-ring drum!
2. For-ward, all for-ward! with sa-bre in hand,

Sol-diers all joy-ful-ly march-ing they come;
Guard and pro-tect ye our dear na-tive land;

Soon on the field ye shall meet with the foe;
Fear-less-ly charge in the thick of the fight;

Flinch not, nor swerve, as to bat-tle ye go.
This be your watch-word: For God and the Right!

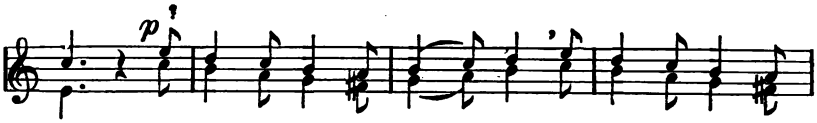
3 Death shall ye meet all undaunted and brave:
Flow'rs brightly bloom on the patriot's grave;
Sooner or later, in war as in peace,
Death cometh surely and bringeth release.

4 Strike, then, with courage; in God put your trust;
He shall protect you, the Mighty, the Just;
Proudly the conqu'ror goes home from the field,
Crowned with the laurels that vict'ry shall yield.

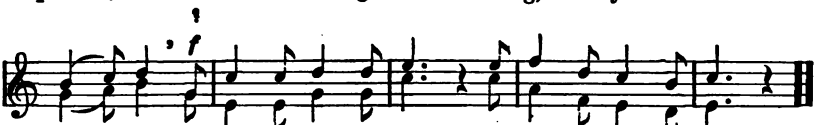
THE HUNT.

From the French. +

VIVACE.

1. Now gai - ly to the green - wood We haste at ear - ly
2. Just un - der-neath the hedge - row, I saw the fox hard



morn: The hunt-ers ride so mer - ri - ly; Thro' all the for - est
pressed, O'er rock and bush light bound - ing, While yet the horn was



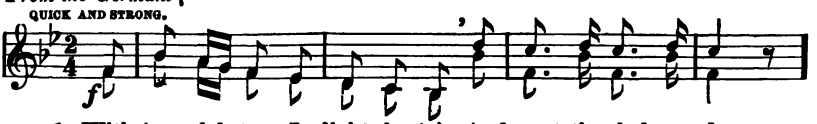
cheer-i-ly Resounds the bu - gle horn, Resounds the bu - gle horn.
sound-ing And thrilling ev - 'ry breast, And thrilling ev - 'ry breast.

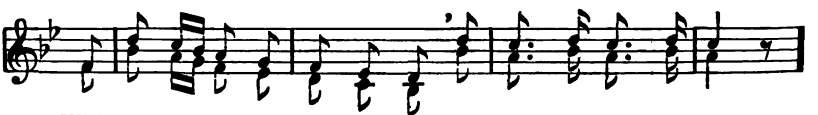
3 Now o'er the plain he 's flying;
He leaps, with panting breath;
The dogs are hotly chasing,
The eager hunters racing!
‖: We 're in, now, at the death. :‖

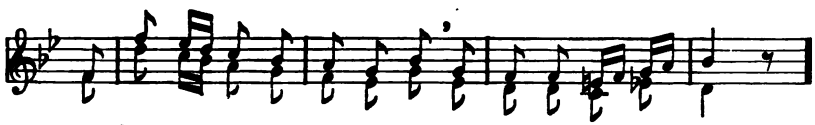
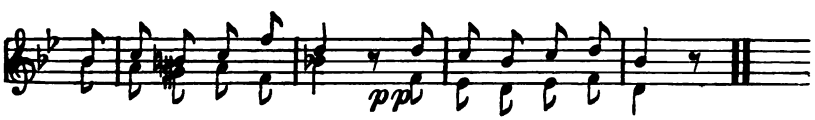
SINGER'S WANDERING SONG.

From the German. +

QUICK AND STRONG.



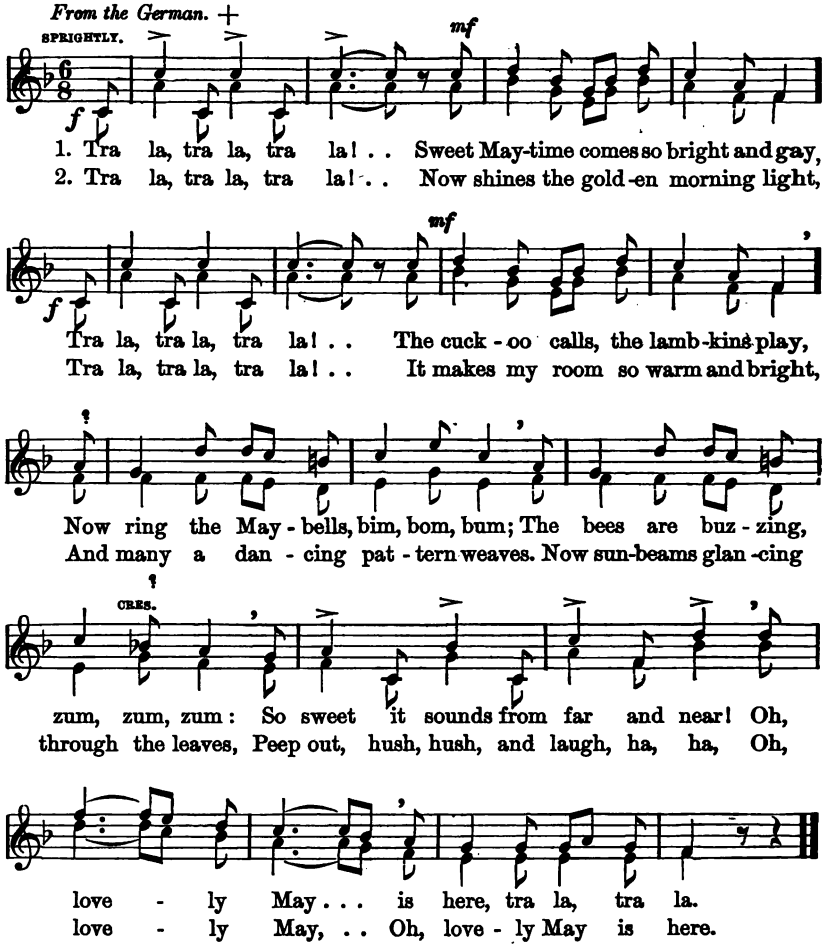
1. With joy - ful step I light - ly trip, And greet the gladsome day;
2. My song a-wakes the echoes round, They answer, sweet and strong,

With mu - sic bright and cheerful song My heart is ev - er gay.
The sun in heav'n I loud - ly greet, The pleas - ant way a - long.



3 As slowly passes on the night,
So calm, so clear, so still,
Then, in the mystic light of stars,
My songs the silence fill,
Till, lost in dreamy slumbers deep,
All peacefully, I rest:
E'en all my dreams with harmonies
‖: Most wonderful are blest, :‖
Most wonderful are blest.

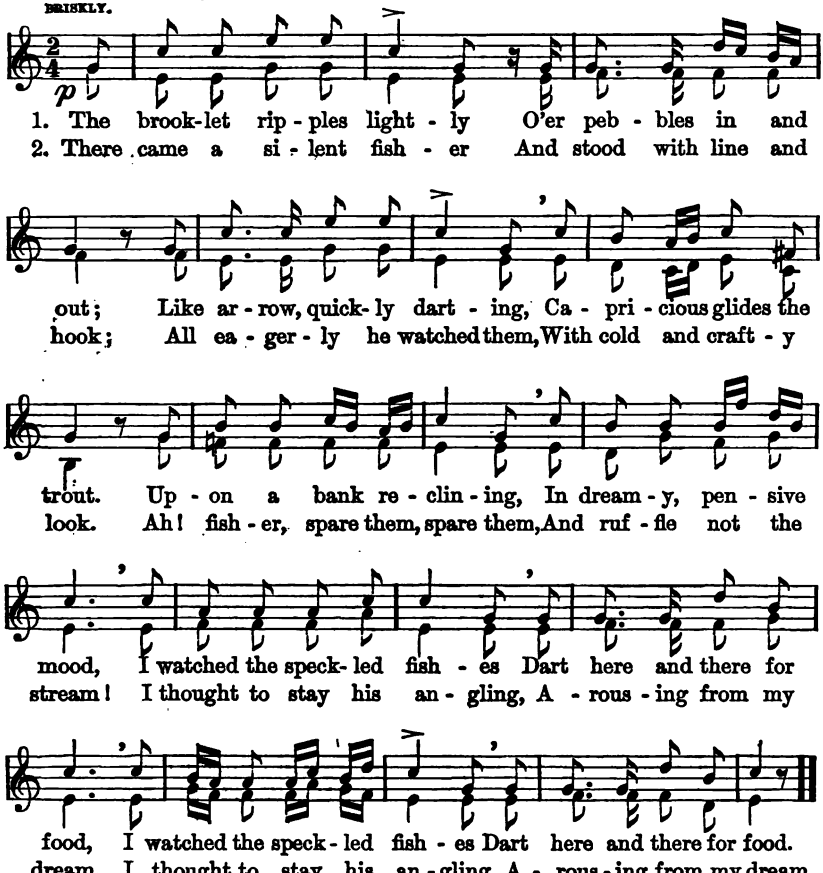
4 And as I wander here and there,
O'er vale and hill and mere,
Full many say a friendly word,
And greet me far and near.
In pain or pleasure still there lies
Relief in hymn and lay;
And when I bid the world adieu,
‖: In song I 'll pass away :‖
In song I 'll pass away.

DANCING-SONG IN MAY.

From the German. +

3 Tra la, tra la, tra la! Beyond, in wood and meadow green,
Tra la, tra la, tra la! Where countless op'ning flow'rs are seen,
How sweetly blooms the Springtime fair,
With fragrance scenting all the air!
The cloudless heav'ns, so blue, so clear,—
Oh, lovely May, Oh, lovely May is here.

THE TROUT.

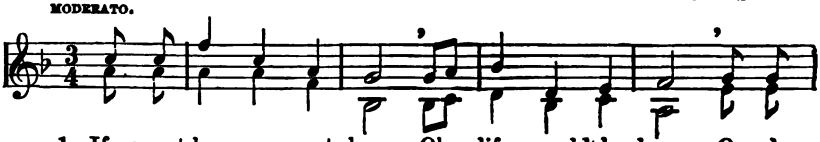
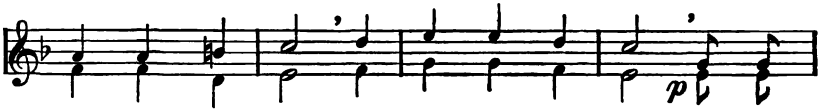
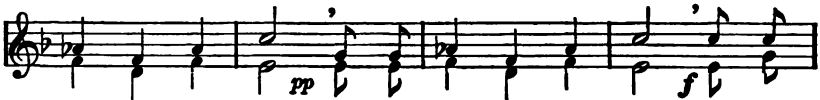
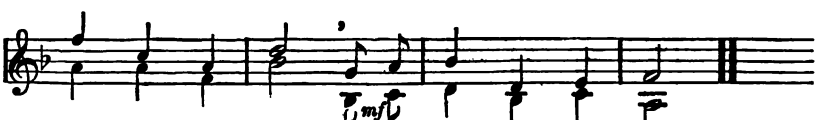
From the French. +

BRISKLY.

3 But quick the skilful angler
Had cast his cruel fly;
A quiet ripple, only,
Betrayed the fish-hook sly.
Alas! ye simple fishes,
No more ye'll swim the brook,
No more the pensive dreamer
Upon your sports shall look.

HOPE.

From the German. +

OLD SONG.

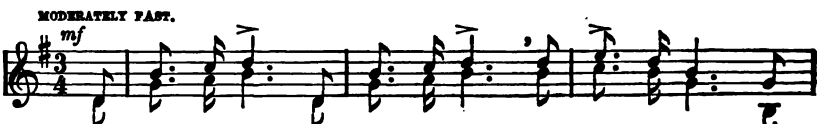
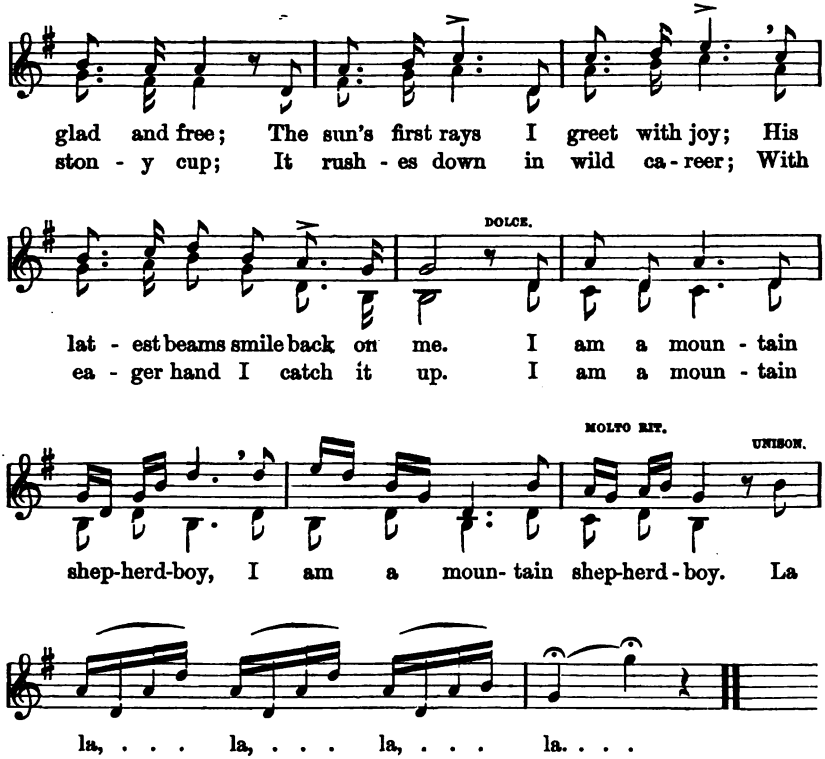
MODERATO.

1. If sweet hope were not here, Oh, life would be drear; On - ly
2. In the Win - ter so cold, Hope makes the heart bold, And in

hope's gen - tle rain Can soft - en our pain. Oh, how
Sum - mer, so hot, Hope com - forts our lot. Oh, how

sad 't would be far, And how sad 't would be near, If sweet

hope were not there, If sweet hope were not here!

3 When the storm and the blast,
The boat shall drive fast,
When the billows o'erwhelm,—
Hope sits at the helm.
Oh, how sad, etc.

4 I would willingly die,
Mount up to the sky,
For sweet hope there is crowned,
And gladness is found.
Oh, how sad, etc.

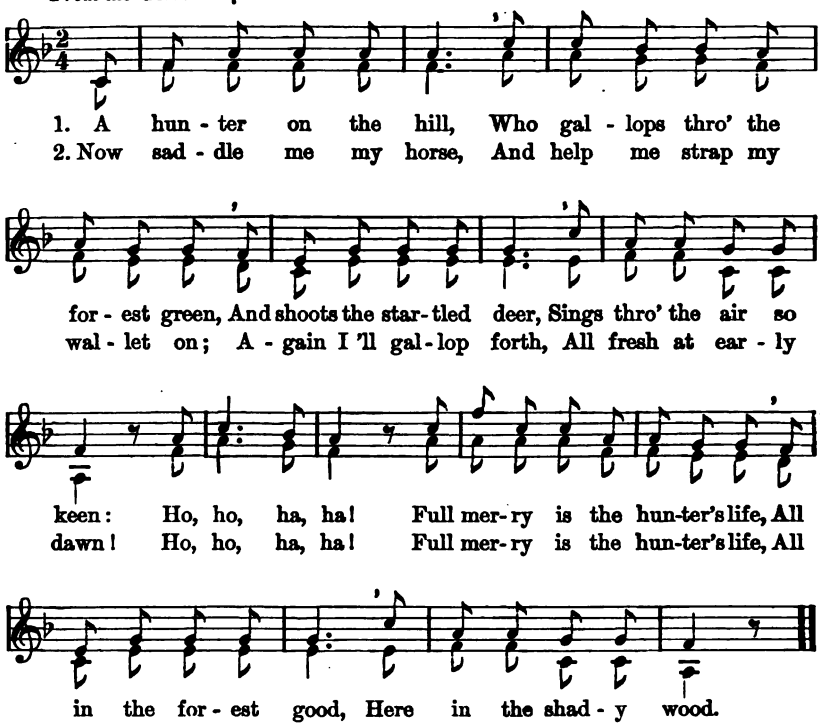
SHEPHERD-BOY'S SONG.

From the German. +

MODERATELY FAST.

1. I am a moun - tain shep-herd-boy, With light step bound-ing
2. The streamlet's foun- tain head is here, I drink it fresh from

3 The rugged mountain is my own!
The mighty storm-winds rush along;
From North and South they howl and moan,
Their pow'rful voices drown my song.
‖: I am a mountain shepherd-boy. :‖
La, la, la, la, la.

4 When thunders roll and lightnings flash,
I seek a shelter till they cease;
I call to them, as on they dash,
Oh, leave my father's house in peace!
‖: I am a mountain shepherd-boy. :‖
La, la, la, la, la.

From the German. +

THE HUNTER.

3 I 'll not go home again
Until the noisy cuckoo calls;
I 'll chase the fallow deer
Till darkness round me falls.
Ho, ho, etc.

BOOK II.

THREE-PART SONG.

PREFACE TO BOOK II.

THE following Three-Part Exercises and songs are for the use of those who desire a short course in three-part singing, although it is advised that the practice of two-part song be continued as long as possible, on account of the greater freedom in range of voice in that kind of composition. Three-part song, as a rule, necessarily confines the lower voices within a very limited compass, and is best adapted for advanced grades, where the voices are more mature.

The following translation of the Preface to the Third Part of C. H. HOHMANN'S Practical Course of Instruction in Singing, expresses so well the purpose of this book, that we give it here in full, inasmuch as the National Music Course is based on that excellent work of this distinguished author:—

"When the pupils of a school have arrived so far that the majority of them can sing the most common choral tunes in unison, and a few simple songs in two parts, this is in general thought sufficient, and the object of their school instruction supposed to be attained. But very much depends upon how it has been attained. If the instruction has been methodical and *by note*, pupils can then go on and learn new choral melodies from notes by themselves; but if they have been taught to sing only *by ear*, every new melody presents new difficulties, and they are obliged to listen very attentively to the voice of the chorister or the organ a long time before they can master it, and then not with sufficient certainty.

"In good schools, instruction is given by note; and it is astonishing how much can be accomplished by a strict method and a correct course of teaching, especially when the elementary instruction in the younger classes has been properly attended to, and in the more advanced classes the work has been carried on regularly and progressively. In the upper class a new choral melody can generally be sung at sight, and a common two-part song after only a few trials. Nor is any more time given to musical instruction in these schools than in others where pupils are taught by ear; but a far higher end is attained: so that there is even time left them in their course to go on to three- and four-part songs.

"For such schools—for those, I mean, where a methodical spirit prevails, the fruits of which are seen in other branches of instruction as well as in that of music—for such *advanced* schools the present number is intended."

Let it not be forgotten, that the proper training of ear and voice, and the cultivation of musical taste, are the chief objects of musical instruction in common schools. The best means to this end is a good selection of appropriate school-songs, carefully taught. It is recommended that scholars of this grade, as well as those of the lower classes, commit to memory several songs, both the poetry and music,—and those some of the most difficult,—so that they may be able to give more attention to a tasteful performance. "It is not by *singing*, merely, that the taste is improved, but by *expressive* singing."

L. W. M.

INDEX TO BOOK II.

THEORY AND EXERCISES.

	PAGE		PAGE
Classification of Voices	7	B-flat Major	38
C Major	9	A Major	46
G Major	19	E-flat Major	51
F Major	26	E Major	59
D Major	31	A-flat Major	62

PROGRESSIVE SONGS.

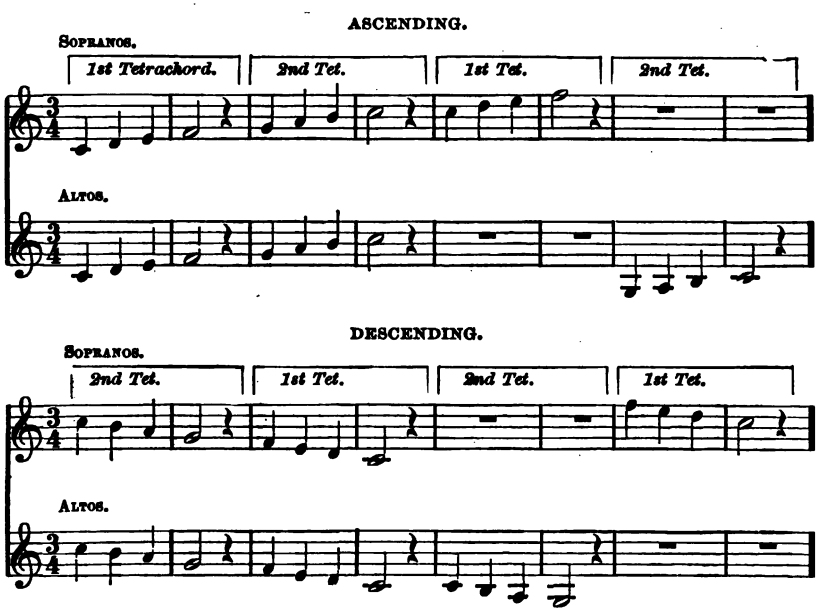
Awak'd with Exultation	64	O Flow'ret Fair	37
Awake my Heart	22	Oh, See how Pleasant	60
A Wood Concert	28	On the Laughing Wave	76
Away with Needless Sorrow	13	Pleasures of the Wood	52
Barbarossa	42	Prayer	36
Bless the Lord	57	Saturday	16
Brave of Heart and Warriors Bold	72	Sea-Song	54
Cradle Song	73	See! the Setting Sun is Firing	22
Evening Shadows (*Round*)	33	Shortness of Time	61
Ever-Flowing, Mighty Ocean	15	Song of May	65
Far from Home	43	Song of the Dragoons	58
Fly with Me	78	The Alpine Shepherd	34
Gentle Moon	20	There is a River	30
God Omnipotent	14	The Flowers I love	41
In April	63	The Foot-Traveller	48
Let us with a Gladsome Mind	56	The Holiday	32
Lovely is the Heaven Blue	50	The Morning Star	39
Morning	18	The Sunbeams Streak the Azure	66
Morning Breaks	27	The World is Wide	24
Morning Song	74	To the Mountains	44
Murmur, Gentle Lyre	12	Travelling Song	70
Norwegian Fatherland Song	68	Village Bells (*Round*)	40
Now the Wintry Storms are O'er	56	Welcome Home	47

INTRODUCTION TO BOOK II.

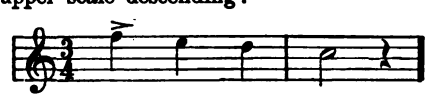
CLASSIFICATION OF VOICES.

The following exercises and songs are intended for girls, schools wherein the pupils average 12 years of age. Great care should be taken in the classification of voices.

The following exercises on the Tetrachords will be found useful.



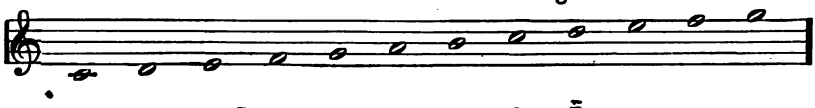
The test as to a pure First Soprano is, to strike the twice-marked $\bar{\bar{f}}$ in the 1st tetrachord in the upper scale descending:—

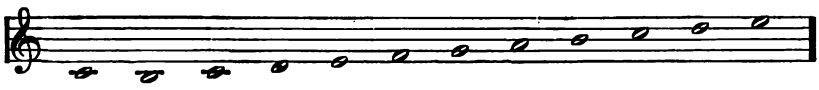


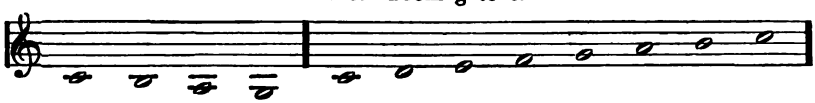
Those who can do this with medium force can sing one or two degrees higher with ease, after a little careful training. The proportion of girls who can do this easily will be about one in five; so that there should be two Second Sopranos and two Altos to one First Soprano in a chorus.

The compass of the several voices is as follows:—

First Soprano.—From $\bar{c}$ to $\bar{\bar{g}}$.



Second Soprano.—From b to $\bar{\bar{e}}$.

Alto.—From g to $\bar{c}$.



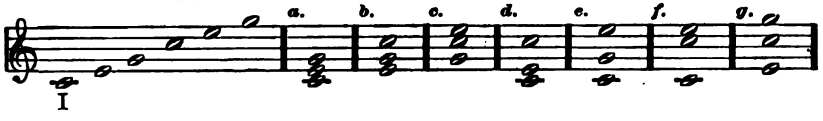
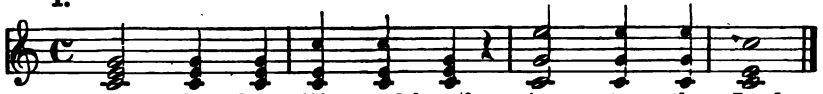
The following is found by experience to be about the right proportion:—

Number of Voices.	First Sopr.	Second Sopr.	Altos.
Class of fifty . .	. . . 10 . . .	. . . 20 . . .	. . . 20
" " forty . .	. . . 8 . . .	. . . 16 . . .	. . . 16
" " thirty . .	. . . 6 . . .	. . . 12 . . .	. . . 12
" " twenty. .	. . . 5 . . .	. . . 7 . . .	. . . 8
" " sixteen. .	. . . 4 . . .	. . . 6 . . .	. . . 6
" " twelve . .	. . . 3 . . .	. . . 4 . . .	. . . 5
" " ten . . .	. . . 3 . . .	. . . 3 . . .	. . . 4
" " nine . .	. . . 3 . . .	. . . 3 . . .	. . . 3
" " six . . .	. . . 2 . . .	. . . 2 . . .	. . . 2

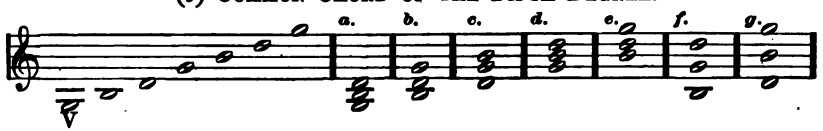
NEW THIRD
NATIONAL MUSIC READER.

BOOK II.—THREE-PART SONG.

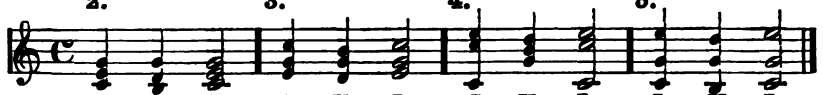
C-Major.

(*a*) COMMON CHORD OF THE FIRST DEGREE.

1.

All that have life and breath, sing to the Lord.

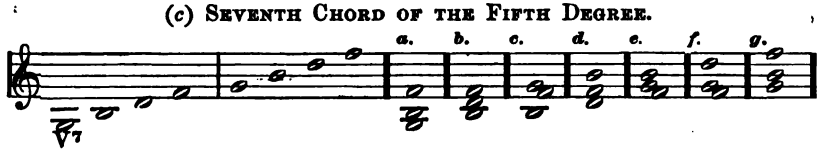
(*b*) COMMON CHORD OF THE FIFTH DEGREE.

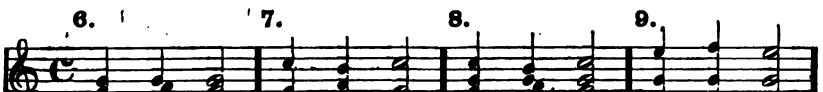


2. 3. 4. 5.

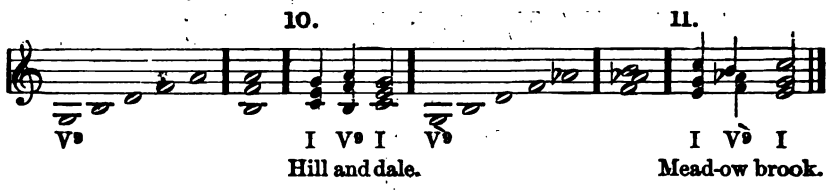
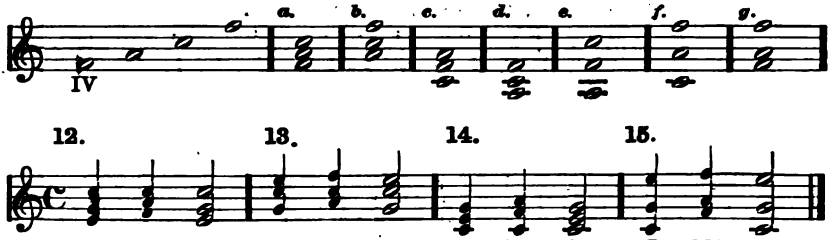


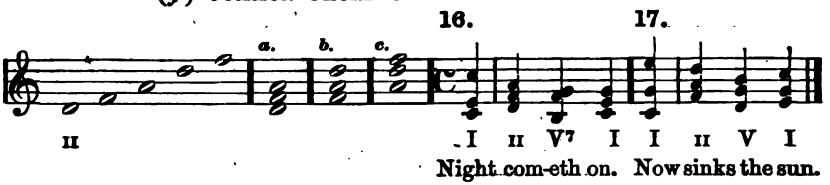
Ev'n-ing lay. Morn-ing song. Sweet per-fume. Song of birds.

(*c*) SEVENTH CHORD OF THE FIFTH DEGREE.

6. 7. 8. 9.

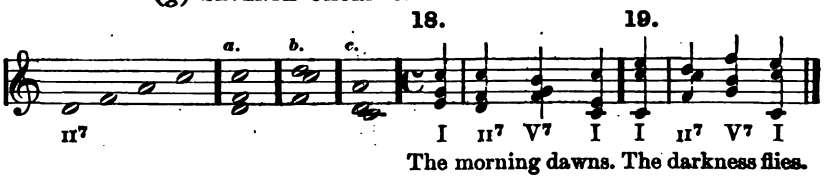


For-est joys. Hunts-man's call. Bu-gle sound. Ech-oes loud.

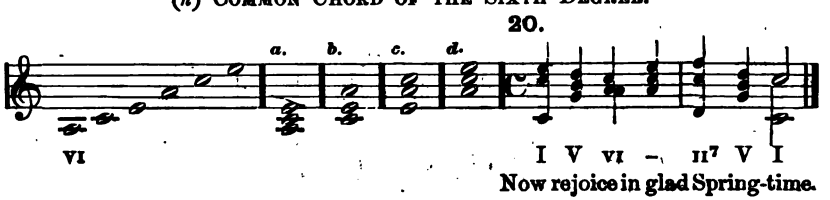
(*d*) Ninth Chord of the Fifth Degree.

(*e*) Common Chord of the Fourth Degree.

(*f*) Common Chord of the Second Degree.

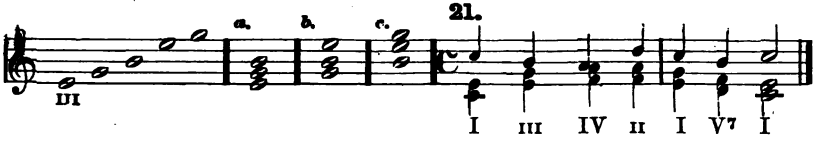


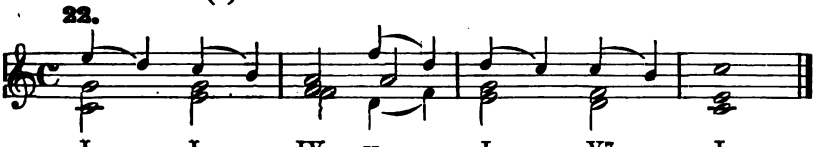
(*g*) Seventh Chord of the Second Degree.

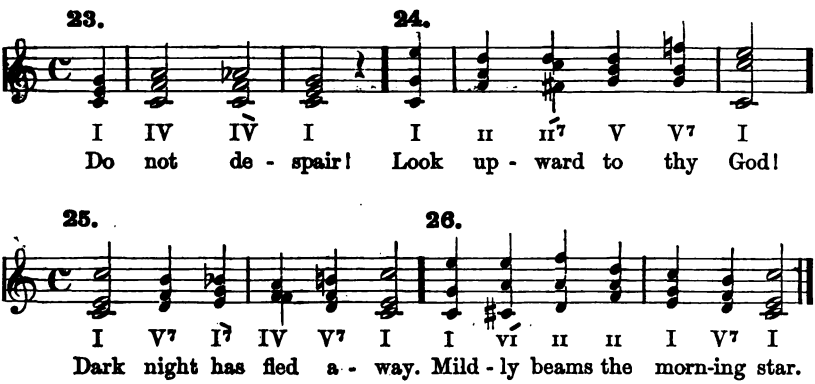


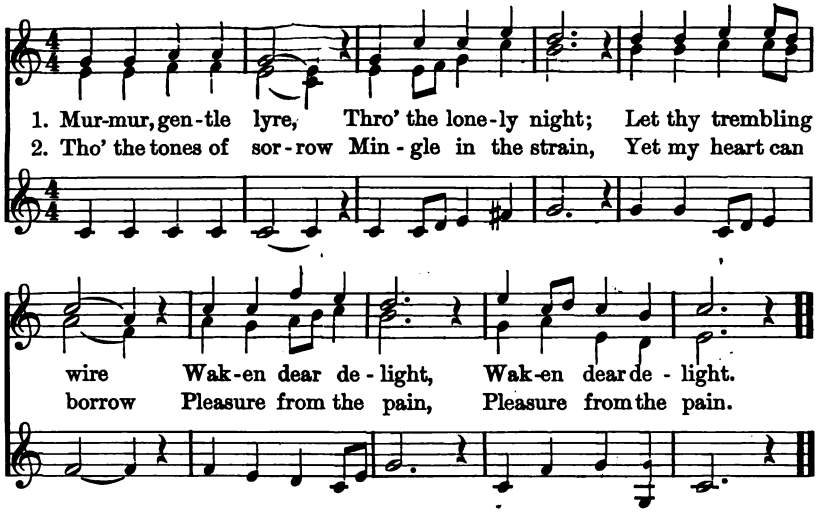
(*h*) Common Chord of the Sixth Degree.



(*i*) COMMON CHORD OF THE THIRD DEGREE.

(*k*) PASSING-NOTES AND SUSPENSIONS.



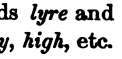
(*l*) CHROMATICALLY ALTERED CHORDS.

NOTE.—Pupils must not be frightened at the appearance of so many parts. Instead of being more difficult than two- or even one-part singing, three-part exercises and songs are much easier, especially if the pupils are properly classified as to their voices. It will be observed that in Exercise No. 1, ("All that have life,") the third or lowest part has only one sound, which is, $\bar{c}$: that the second, or middle voice has but two sounds, $\bar{e}$ and $\bar{g}$; and the first or upper voice has only three different sounds, $\bar{g}$, $\bar{\bar{c}}$, and $\bar{\bar{e}}$.

MURMUR, GENTLE LYRE.

3 Hark, the quiv'ring breezes
List thy silv'ry sound;
Ev'ry tumult ceases!
‖: Silence reigns profound. :‖

5 Earth below is sleeping,
Meadow, hill and grove;
Angel stars are keeping
‖: Silent watch above. :‖

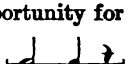
Pronunciation.—Inquiries have often been made as to the pronunciation of the words "*lyre*" and "*wire*" in this song.

In this case, and all others where the word has the quantity of two syllables in the poetry, and the music corresponds to it, the words should be pronounced as two syllables, rhyming with the word *brier*, thus: . . . . . .



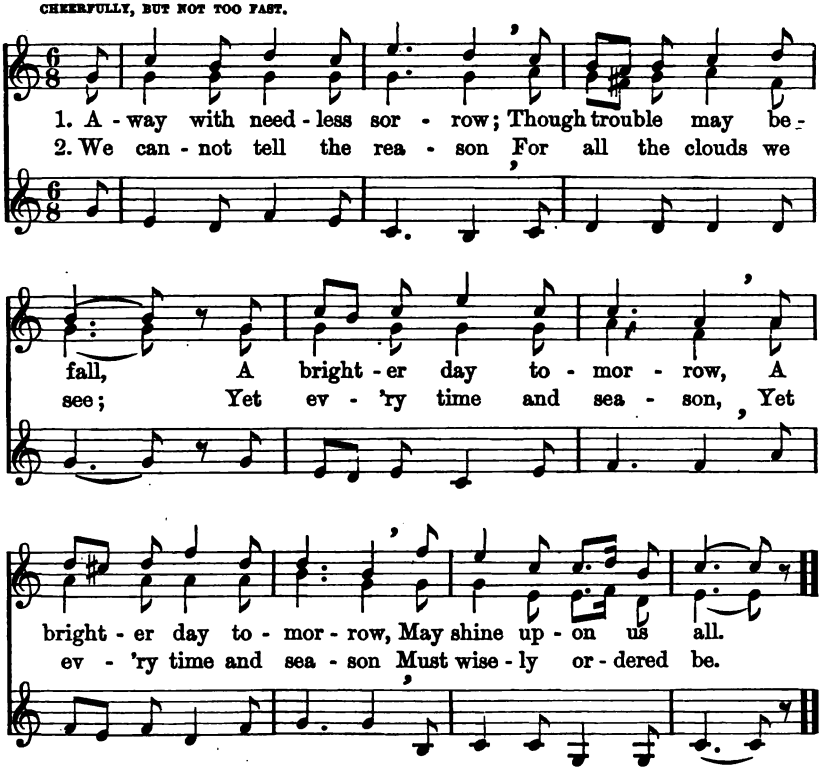
Another difficulty to be overcome in the pronunciation of the words *lyre* and *wire*, is in the vowel sound, which is that of long ī as in *tie, lie, sky, high*, etc. "This sound is made up of ä as in *art*, joined to ĭ as in *ill*." The proper way to pronounce it in this case is to commence with the sound ä, and continue it to the very instant of time before the third beat, when the ĭ is sounded, thus: . . . . . .

This little song, so plain in its rhythm, affords an excellent opportunity for drill in pronunciation. In the words *sorrow* and *borrow*, of the second verse, only one *r* should be sounded, and that with the third beat, thus: . . . . . .



Give the dotted half-notes their full value, holding out the vowel sound to the end of the third beat. [See Appendix, p. 80.]

AWAY WITH NEEDLESS SORROW.

CHEERFULLY, BUT NOT TOO FAST.

3 Let us but do our duty
In sunshine and in rain,
‖: And Heav'n, all bright with beauty, :‖
Will bring us joy again.

4 Though ev'ning shades should lower,
The morning may be fine;
‖: For he that sends the shower :‖
Can cause his sun to shine.

5 Away with needless sorrow;
Though trouble may befall,
‖: A brighter day to-morrow, :‖
May shine upon us all.

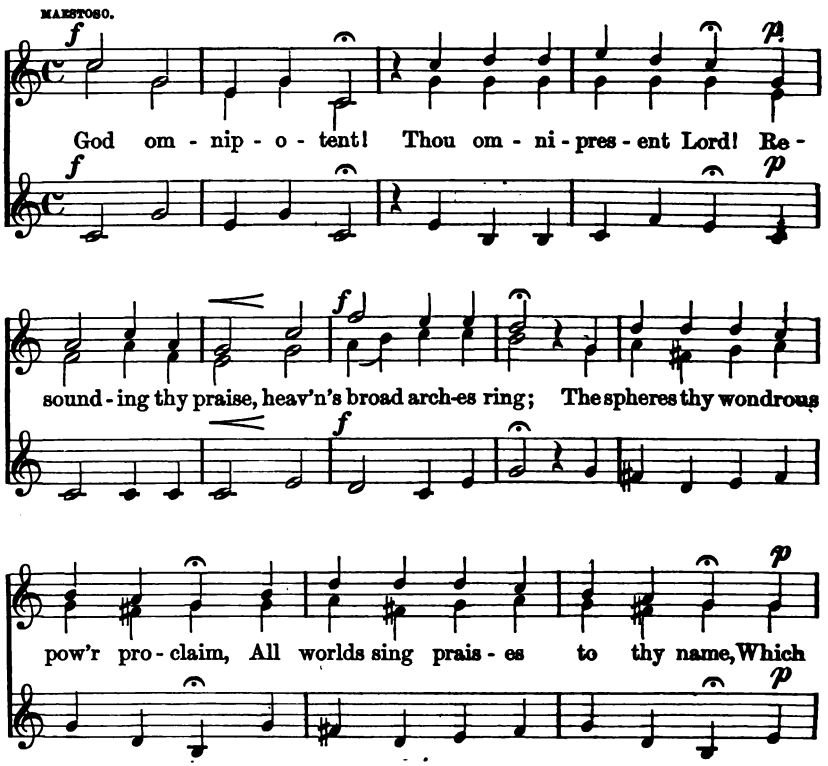
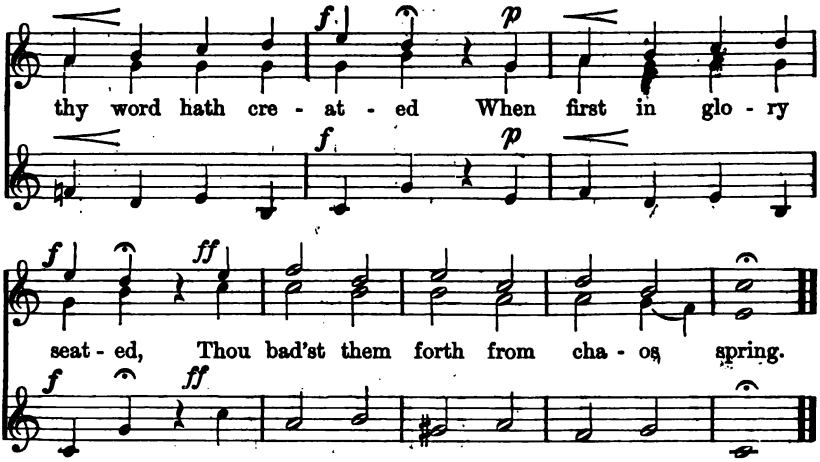
GOD OMNIPOTENT.

[This song affords an excellent opportunity for drill in commencing and ending a section under baton of the director. There should be no beating time by the members of the chorus, neither with the hand, foot, nor any other part of the body.

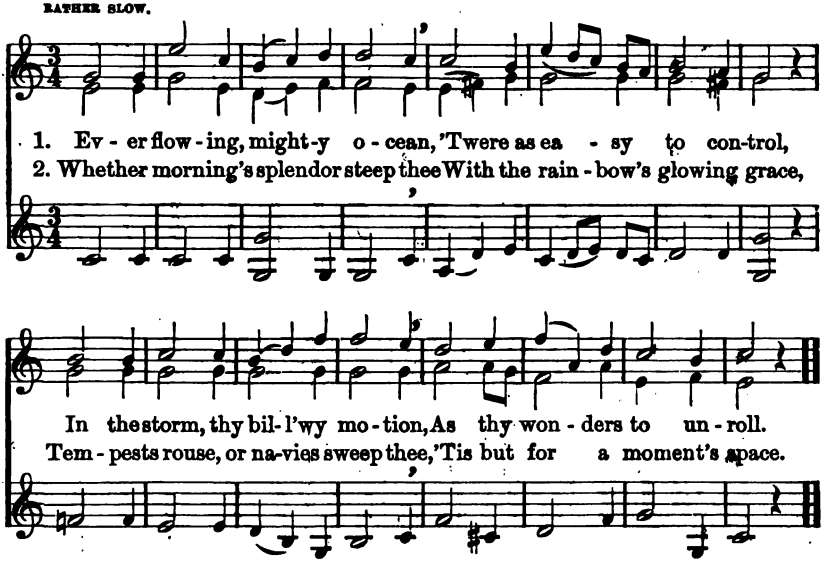
It will be well for the director to have in her mind the exact length of each pause or hold.

In this song the note with a pause should be continued firmly three beats, whether the note be a half or a quarter.

At the end of each *hold* there should be a sudden stop, which is indicated by the director describing, with the baton, a circle about four inches in diameter, as quickly as possible, and then holding the baton still till the beginning of the next section.

To acquire skill in this direction, it would be well to attend one quarter with CARL ZERRAHN, or some other competent instructor, in the art of conducting.]

EVER-FLOWING, MIGHTY OCEAN.

RATHER SLOW.

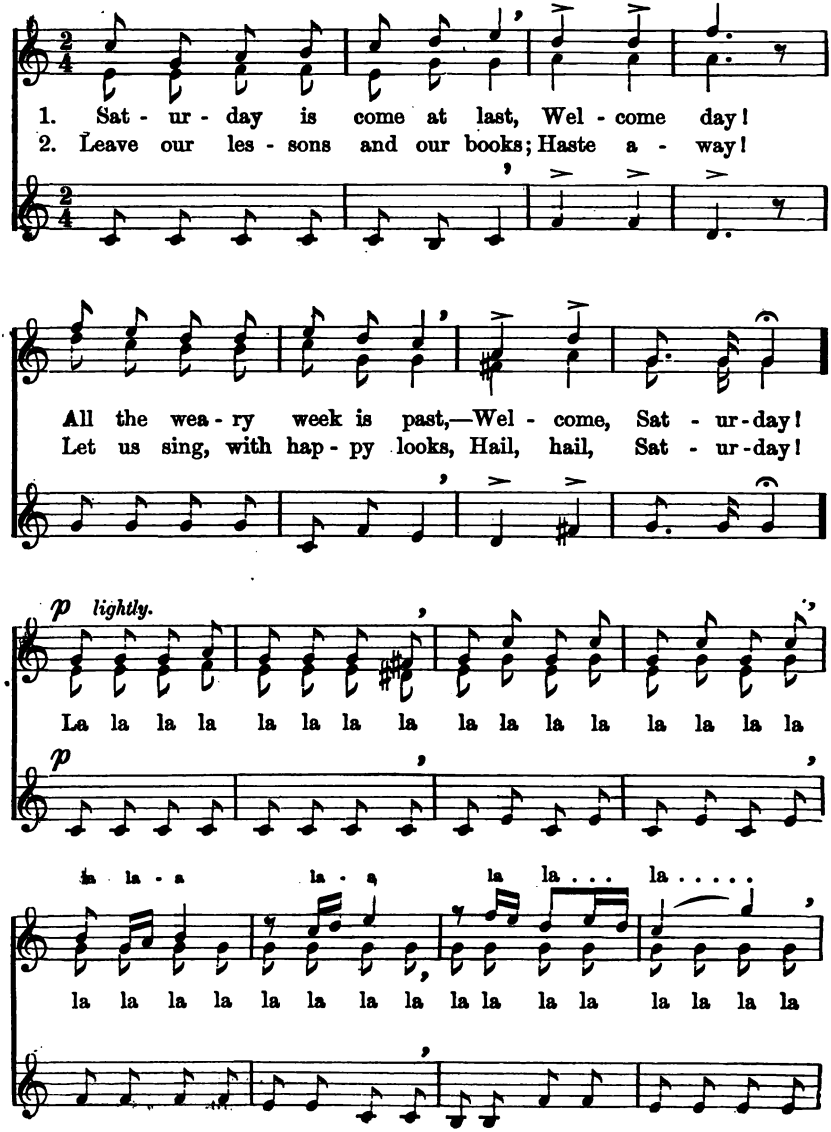
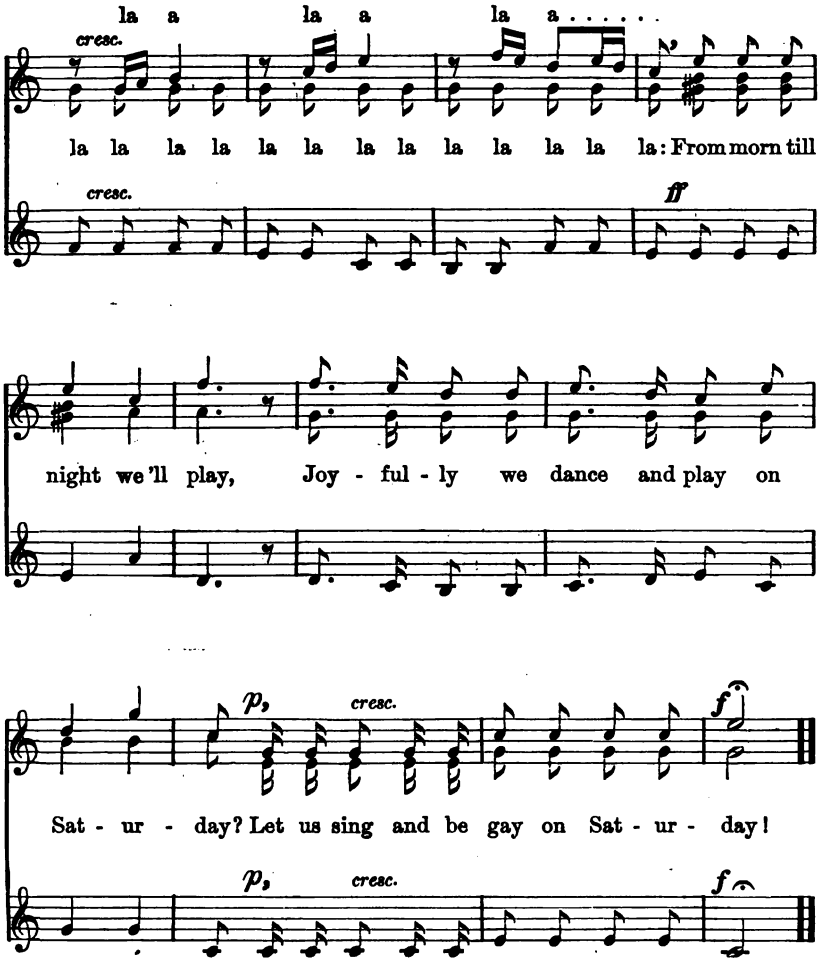


3 Earth, her valleys and her mountains,
Mortal man's commands obey;
Thy unfathomable fountains
Scoff his search and scan his sway.

4 Such art thou, stupendous ocean!
But if overwhelmed by thee,
Can we think without emotion,
What must thy Creator be?

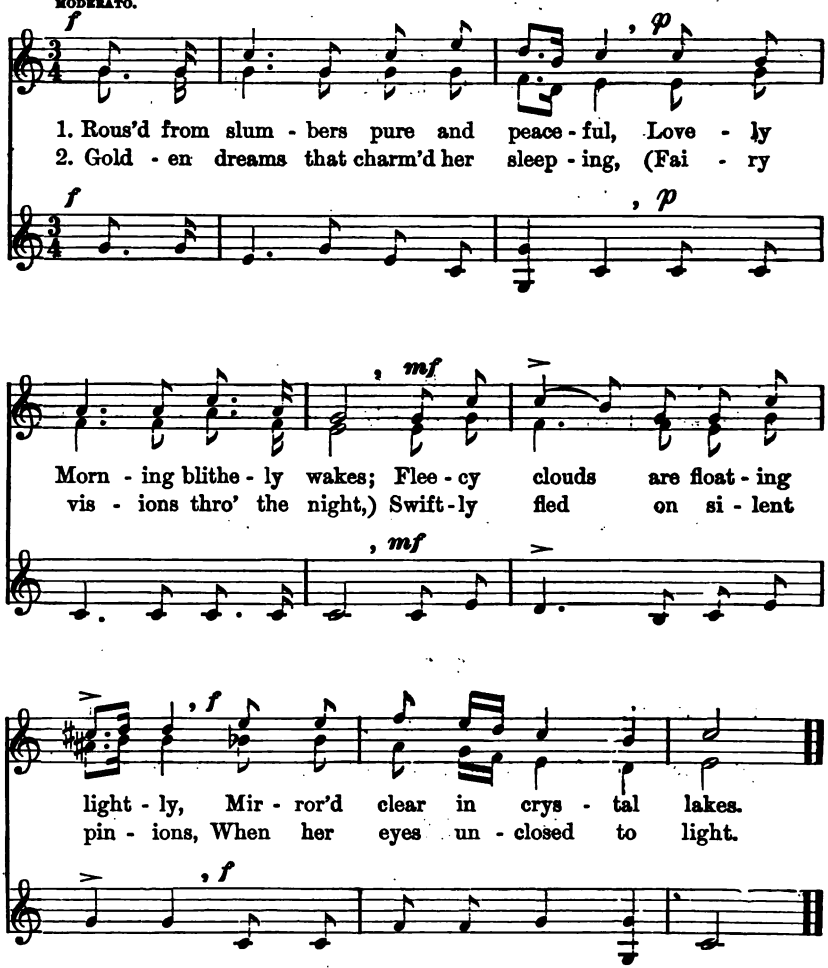
SATURDAY.

From the French. + MARSCHNER.

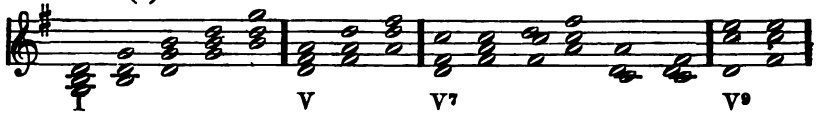
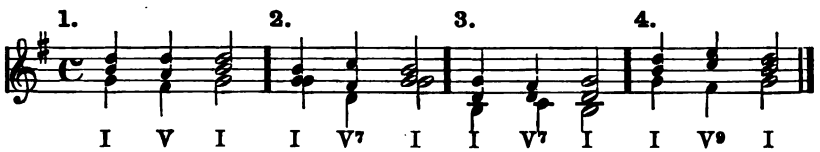
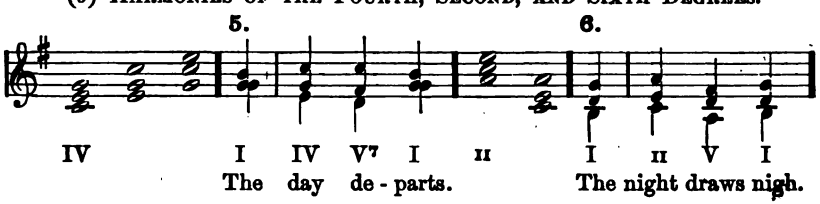
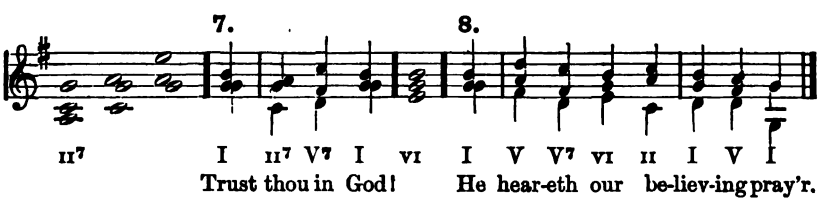
ALLEGRO.

3 Not alone for girls and boys,
Welcome day,
Teachers, free from work and noise,
Bless thee, Saturday!
La, la, etc.
From morn till night, etc.

MORNING.

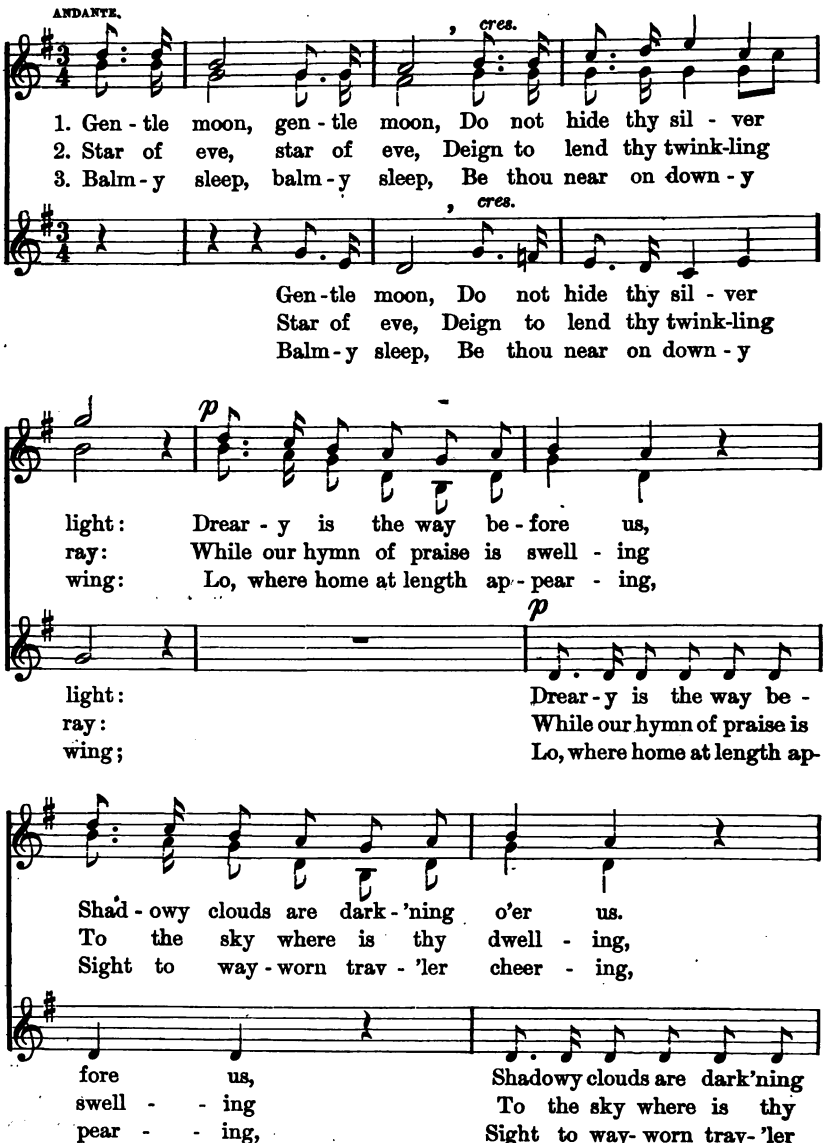
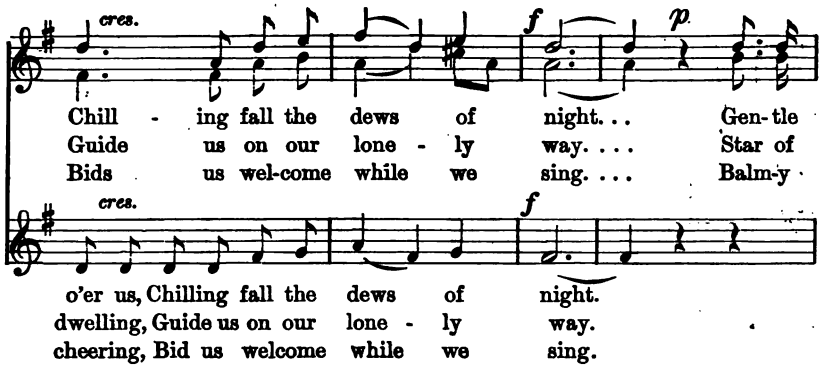
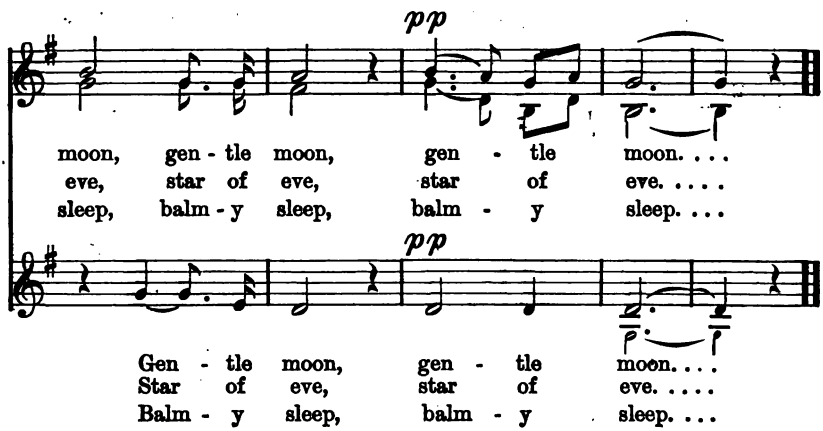
From the French.+ ZOELLNER.

MODERATO.

3 Rosy Morn, we give thee greeting,
Tripping on, with steps so light;
In thy presence life is sweeter,
Ev'ry moment gay and bright.

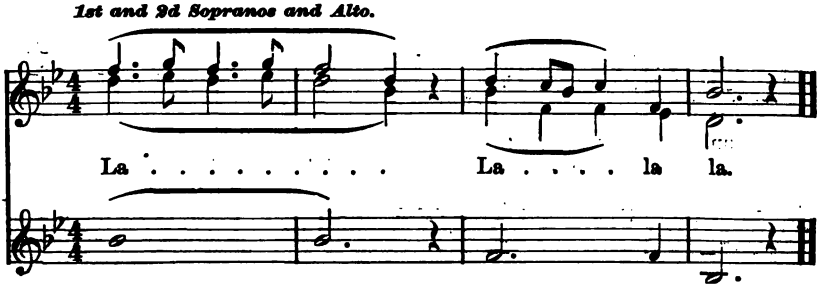
G Major.

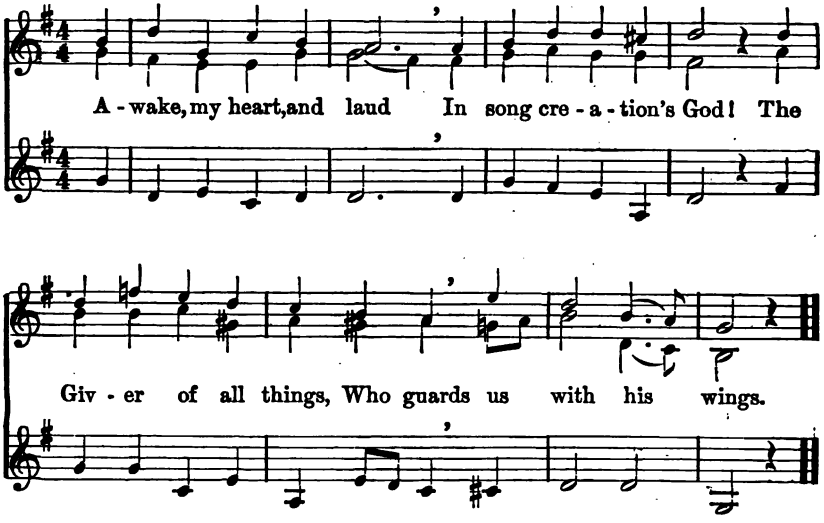
(*a*) HARMONIES OF THE FIRST AND FIFTH DEGREES.

(*b*) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.

NOTE.— The danger at this stage of progress is in too much explanation. The pupils are so familiar with the different keys that there is no need of asking questions as to that matter. If they have been taught the Triads in C Major, they will form the same in the other keys without any assistance, giving the names, Tonic, Dominant, Sub-dominant, etc. The class should be able to sing the exercises with words; first, by the syllables, *once*, without a single mistake,— and then apply the words. This cannot be done unless the class is wide awake. Never spend more than three minutes upon one page of this kind of exercises. Review often, singing the words, till each part sounds as clear as a bell.

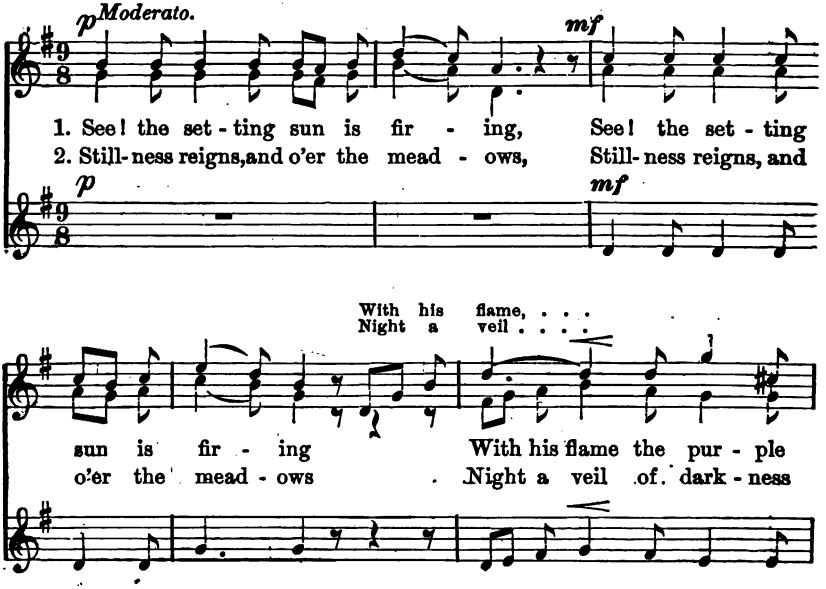
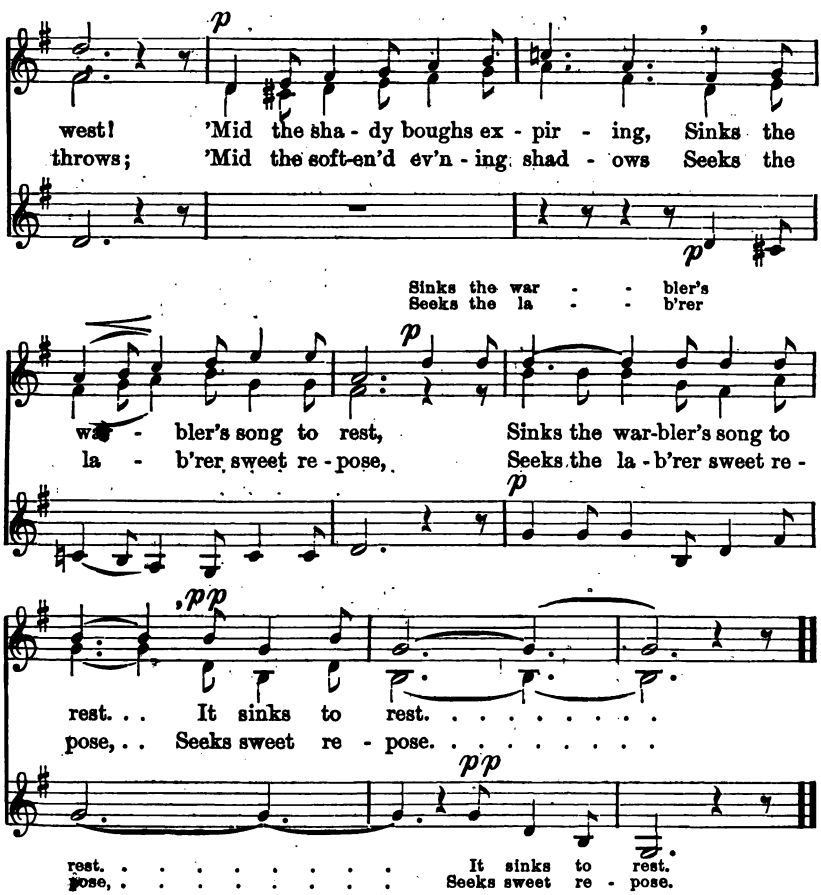
GENTLE MOON.

Swiss.



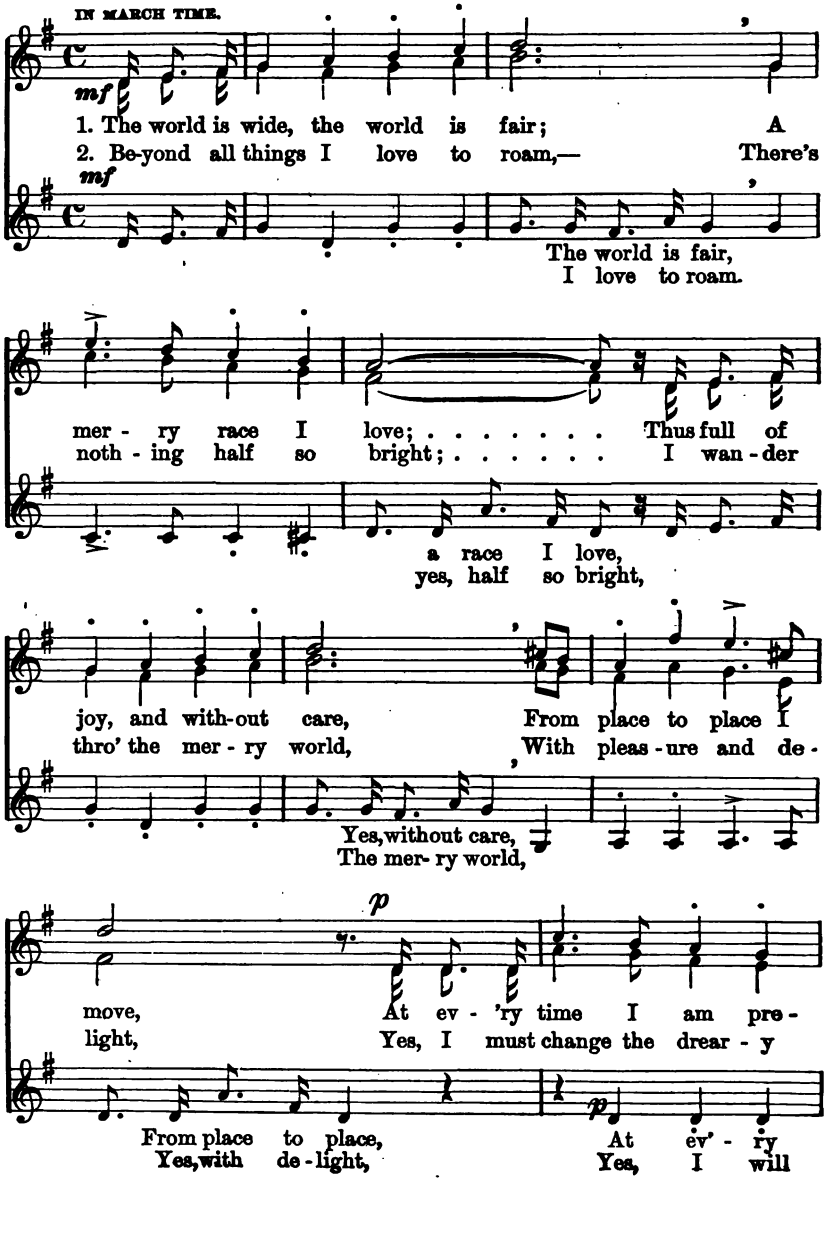
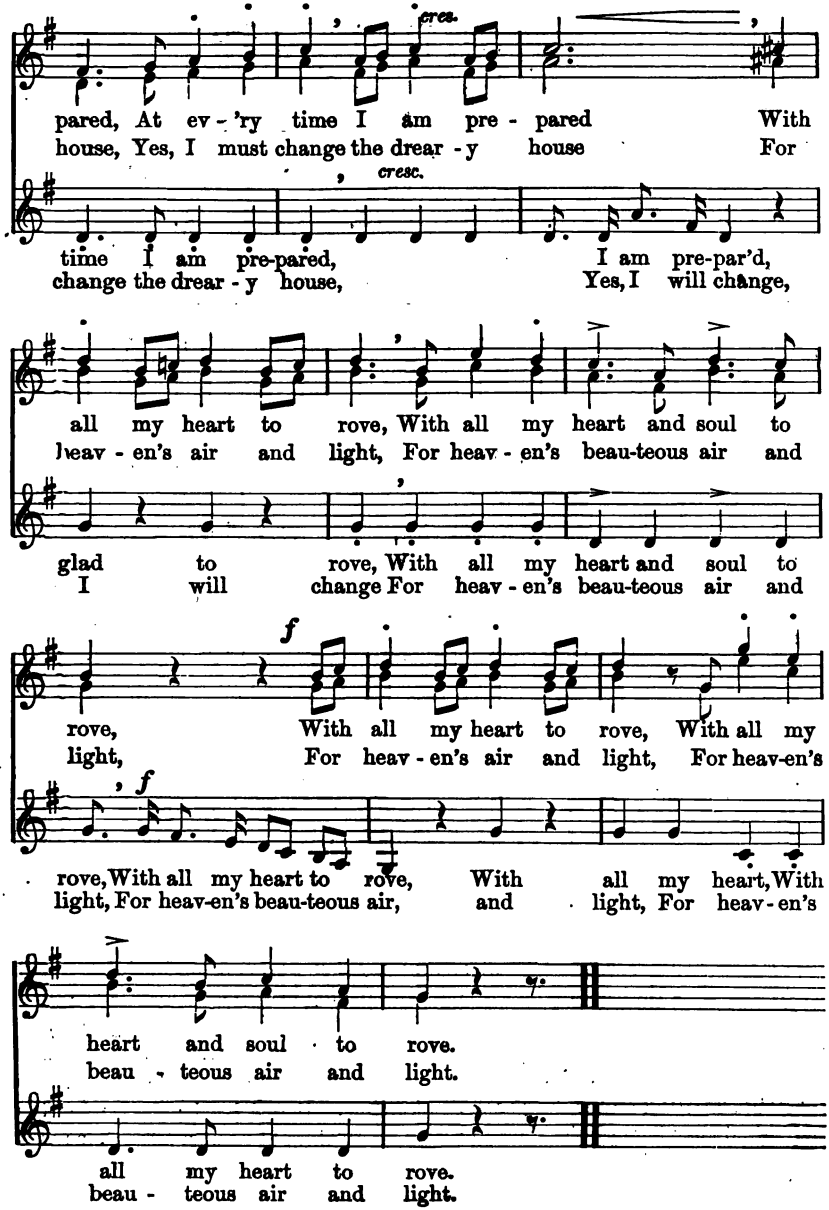
TEST OF VOICES.

1st and 2d Sopranos and Alto.

AWAKE, MY HEART.

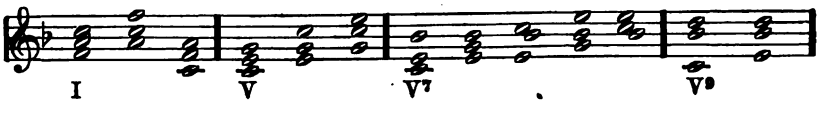
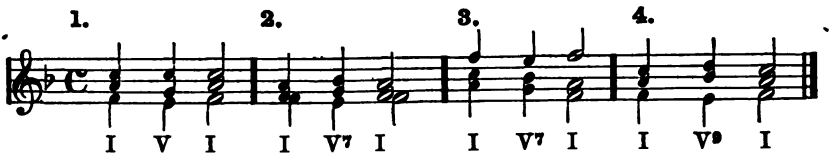


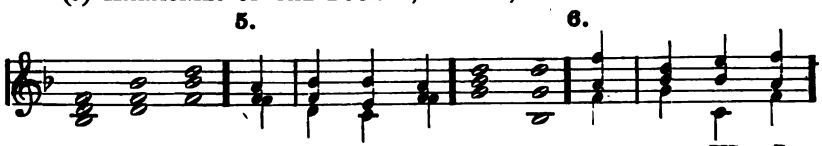
SEE! THE SETTING SUN IS FIRING.

3 ‖: Sweet repose! thy tranquil pleasure :‖
Knows the busy hand alone;
Only he can rightly measure
‖: Joys of rest when day is gone, :‖
When day is gone.

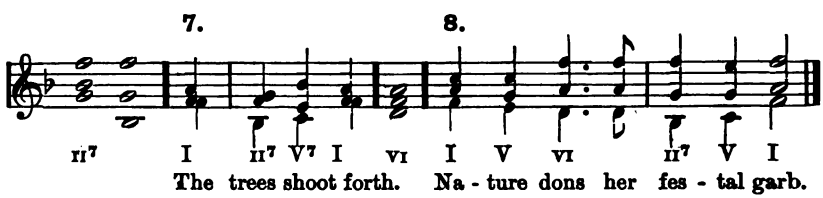
4 ‖: Then, with calm and peaceful feeling, :‖
Conscious of a life well spent,
Meets he death, upon him stealing,
‖: With a smile of sweet content, :‖
Of sweet content.

THE WORLD IS WIDE.

cres.
pared, At ev - 'ry time I am pre - pared With
house, Yes, I must change the drear - y house For
cresc.
time I am pre-pared, I am pre-par'd,
change the drear - y house, Yes, I will change,
all my heart to rove, With all my heart and soul to
heav - en's air and light, For heav - en's beau-teous air and
glad to rove, With all my heart and soul to
I will change For heav - en's beau-teous air and
f
rove, With all my heart to rove, With all my
light, For heav - en's air and light, For heav-en's
f
rove, With all my heart to rove, With all my heart, With
light, For heav-en's beau-teous air, and light, For heav - en's
heart and soul to rove.
beau - teous air and light.
all my heart to rove.
beau - teous air and light.

F Major.

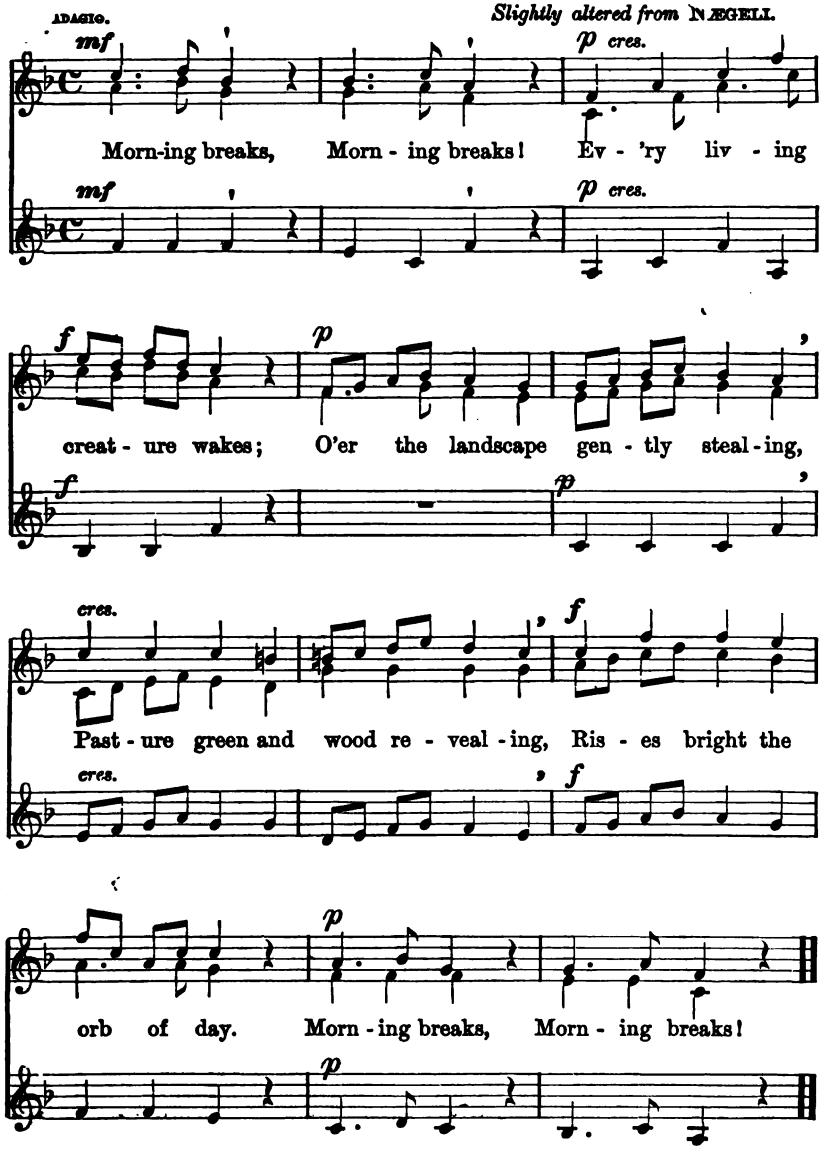
(*a*) Harmonies of the First and Fifth Degrees.

(*b*) Harmonies of the Fourth, Second, and Sixth Degrees.



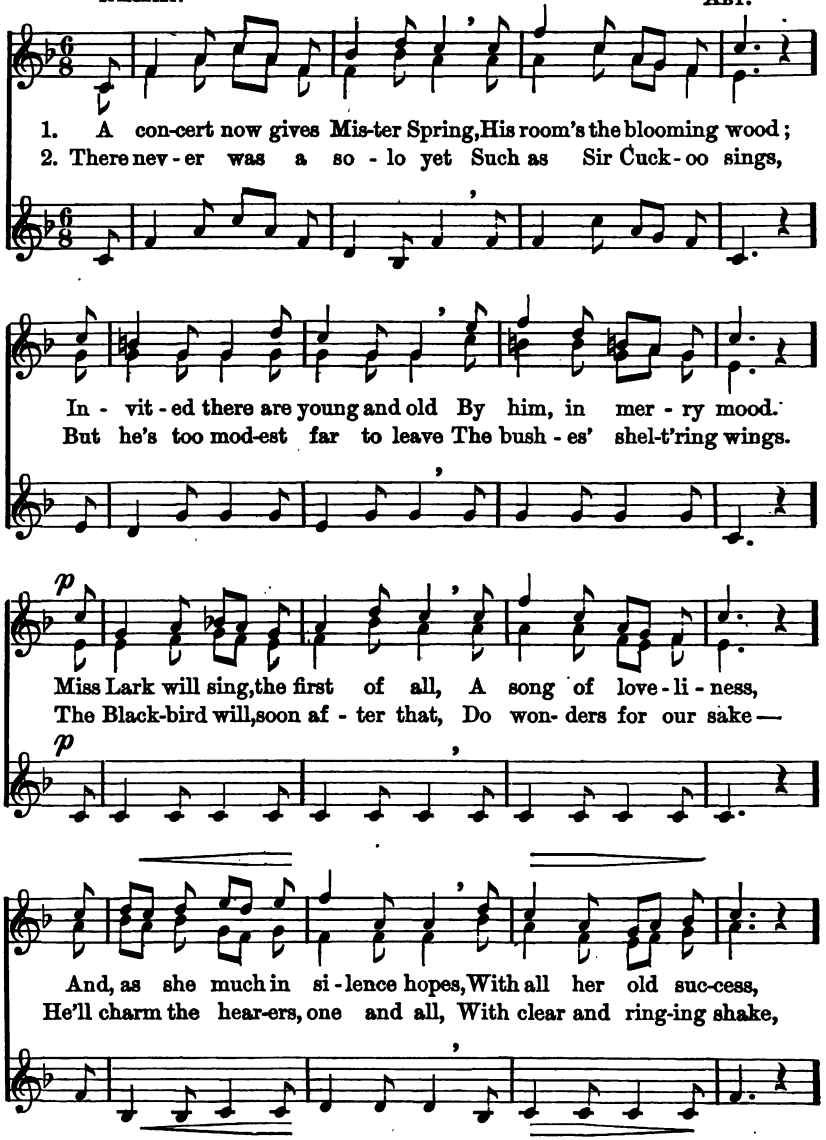


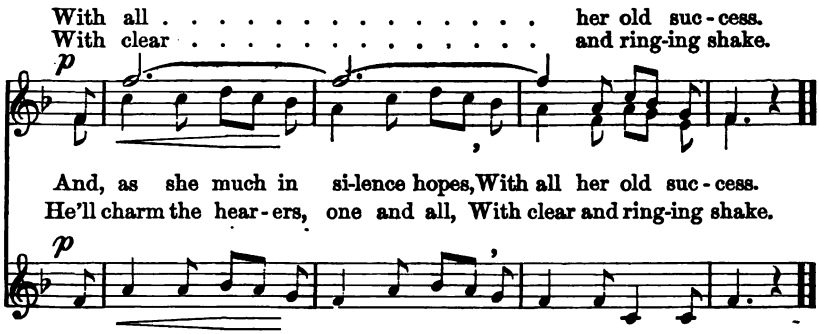
Note.— There is a great similarity in these short exercises in the different keys; therefore they should be learned to perfection in a much shorter time than was required for those on pages 9 and 10. Pupils should at this stage of progress, be able to sing the exercises, with the words, at sight. To a thorough musician, no better test of a class would be required, than to sing these exercises correctly, starting and ending each one in time. It is a good exercise for the individual members of the class to act as conductors in short exercises, as well as in songs. It is unnecessary to say that, when this is done, there should be no beating time by the rest of the class.

MORNING BREAKS.

ADAGIO. *Slightly altered from* NÆGELI.

A WOOD CONCERT.

SPRIGHTLY. ABT.





3 Then comes a sportive quodlibet,
'T is titled "Lovely May,"
Which artist Lapwing and some more
Will sing, I've heard them say.
Miss Throstle, too, will active be,
Miss Magpie and young Finch;
‖: Ladies unnam'd and gentlemen
Will sing, too, at a pinch. :‖

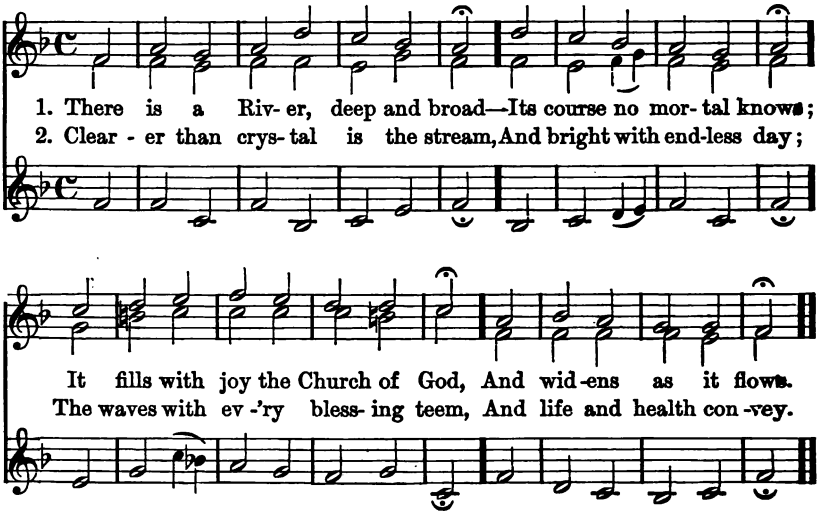
4. Now follows a concerted piece,
Sung by Miss Nightingale,
And she will be accompanied
By echoes in the vale.
And if you should some pleasure find
In list'ning longer here,
‖: By Frog and Cricket a duet
Will much rejoice your ear. :‖

5 Still, I've to tell you that the room
Is only just made new,
Enrich'd with flow'rs of ev'ry kind,
Adorn'd, and bright with dew.
Then come, all ye who faithful friends.
Of song and sport may be;
‖: The only payment you need give
Is truthful heart and free. :‖

CHORAL. — THERE IS A RIVER.

There is a river the streams whereof shall make glad the city of God. — Psalms xlvi. 4.

WILLIAM HURN. MELCH. FULVIUS, 1609.



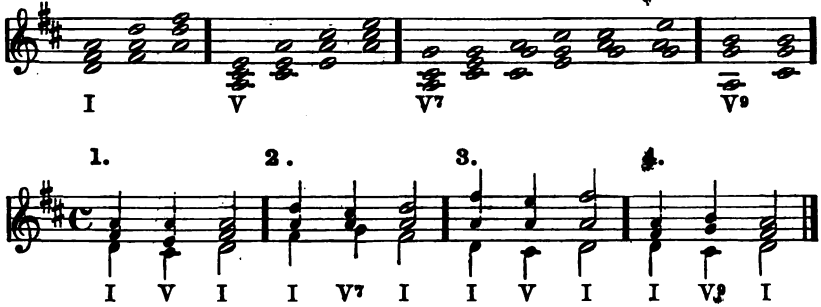
3 Where'er they flow, contentions cease,
And love and meekness reign;
The Lord himself commands the peace,
And foes conspire in vain.

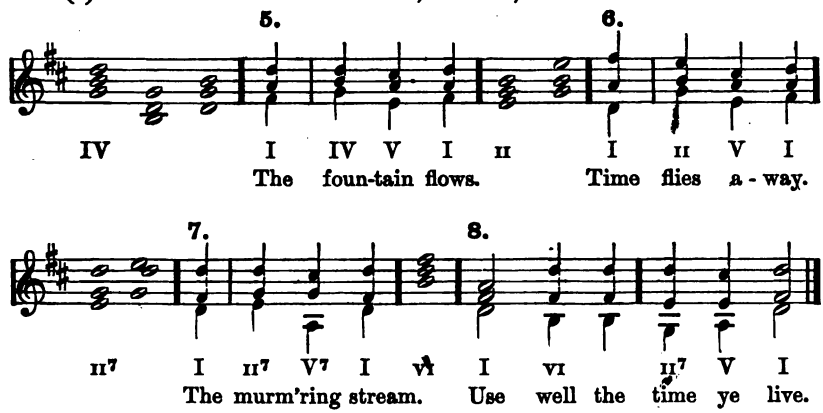
4 Along the shores angelic bands
Watch every moving wave;
With holy joy their breast expands,
When men the waters crave.

5 To them distressèd souls repair;
The Lord invites them nigh;
They leave their cares and sorrows there;
They drink, and never die.

6 Flow on, sweet Stream! more largely flow —
The earth with glory fill!
Flow on, till all the Saviour know,
And all obey his will.

D Major.

(*a*) HARMONIES OF THE FIRST AND FIFTH DEGREES.

(*b*) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.

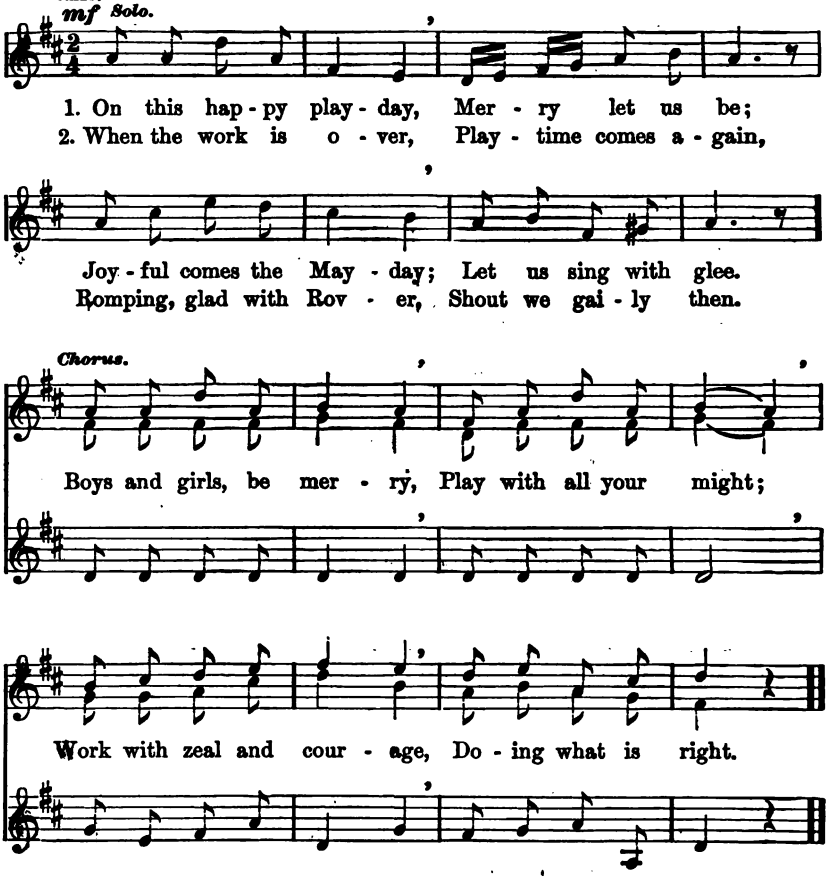


NOTE.— If the majority of the pupils on each part are dependent upon a few leaders, these exercises will never sound well. We would repeat, that the words in these exercises are simply for the practice of applying words to music *at sight;* or, after singing the notes by the syllables once. At first it will be better to *beat the time with the hand.* When the exercises are reviewed, they should be sung without beating the time, and every word should be pronounced perfectly, and in exact time. When the pupils sing by the teacher's beating, let there be no counting a measure or two before commencing to sing; but commence at once, just as a well-trained orchestra does. These short exercises with words are valuable for training, to secure a good start.

THE HOLIDAY.

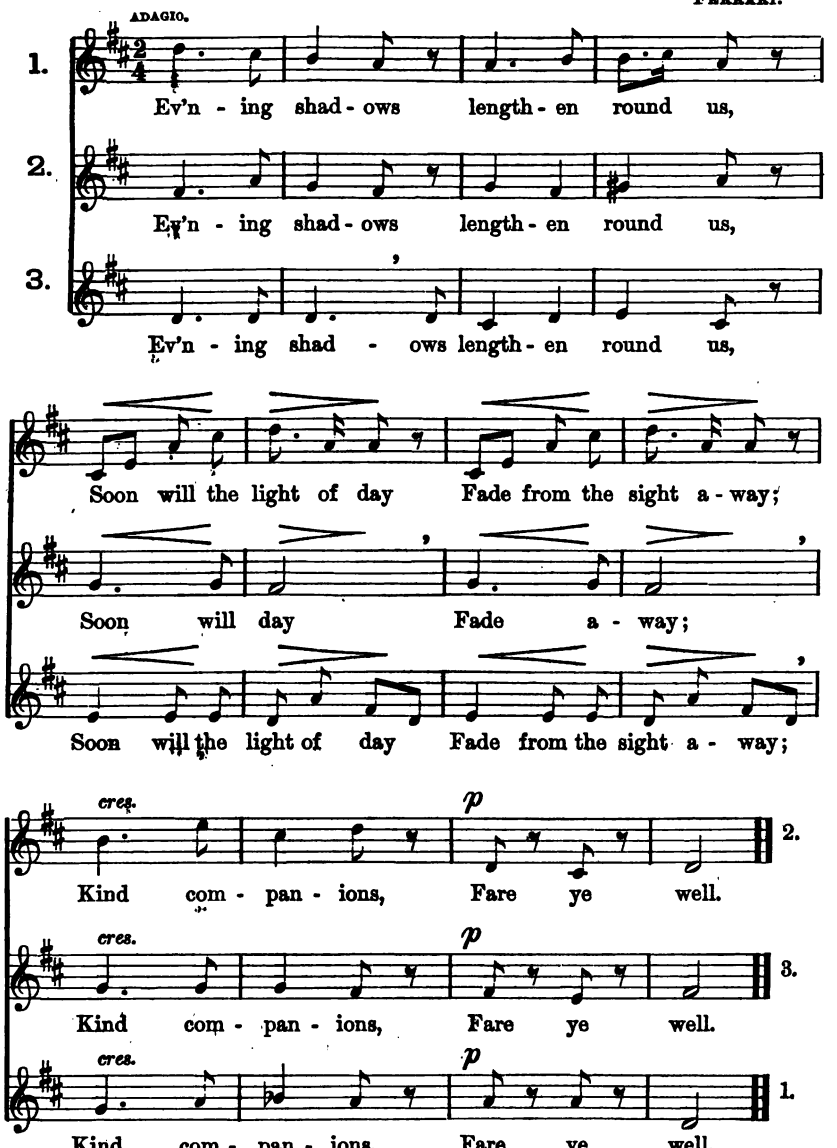
From the French.† L. KURZ.

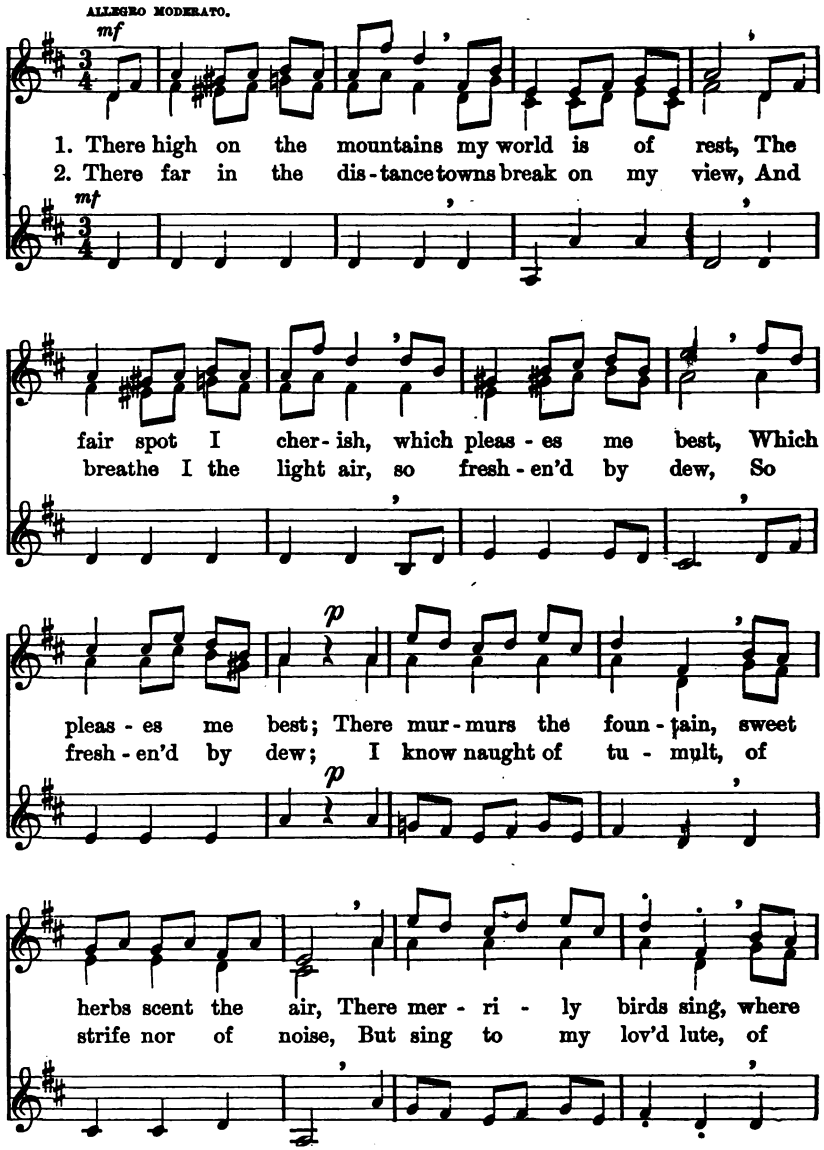
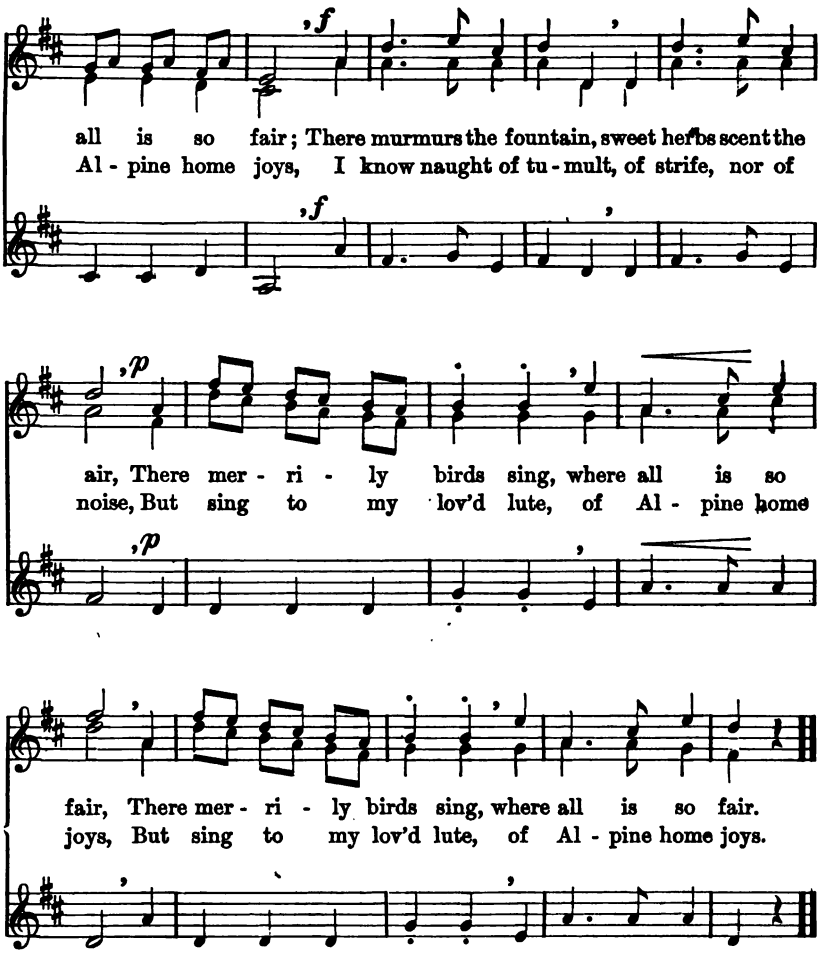
GAILY.

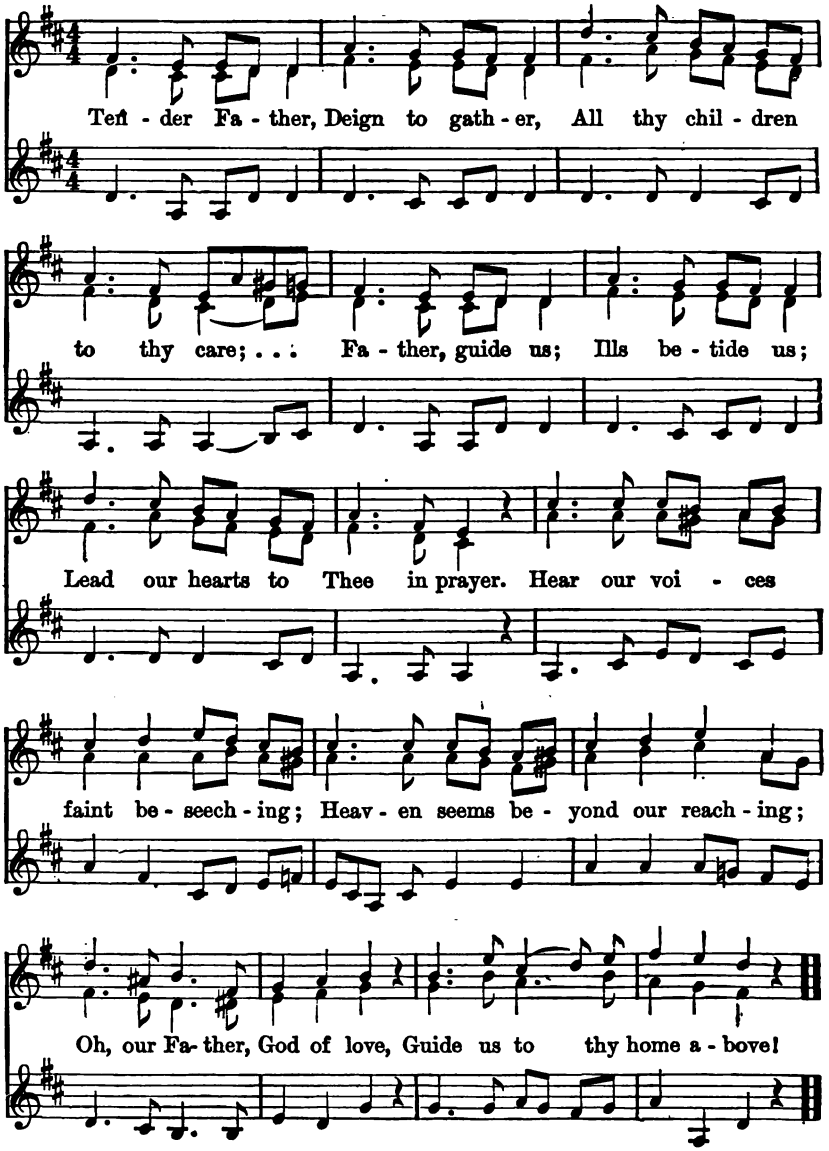
mf *Solo.*

3 God it is who giveth,
Time for work and play;
Therefore, each that liveth,
Praise him ev'ry day.

CHO.—Boys and girls, be merry;
Play with all your might;
Work with zeal and courage,
Doing what is right.

EVENING SHADOWS (Round).

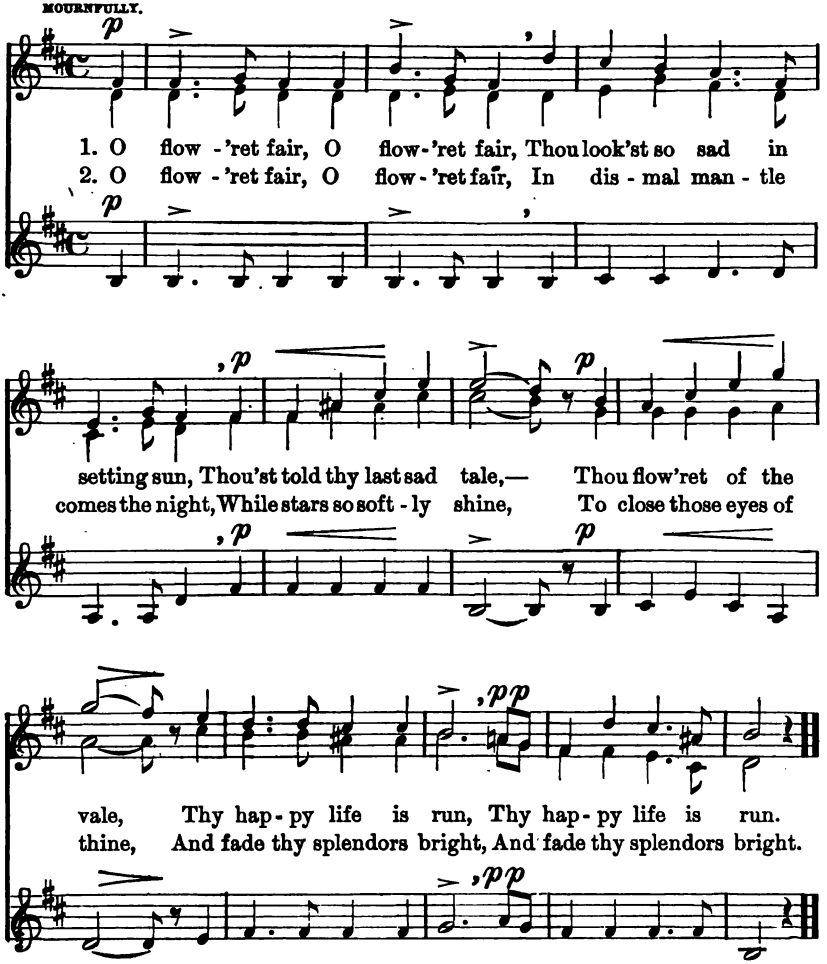
FERRARI.

THE ALPINE SHEPHERD.

ABT.

3 And if the cold Winter drives me to the plain,
Then think I the Summer ‖: will soon come again; :‖
The Summer will take me to that happy spot,
A home on the mountains is life's brightest lot,
The Summer will take me to that happy spot,
‖: A home on the mountains is life's brightest lot. :‖

PRAYER.

Ten - der Fa - ther, Deign to gath - er, All thy chil - dren
to thy care; . . . Fa - ther, guide us; Ills be - tide us;
Lead our hearts to Thee in prayer. Hear our voi - ces
faint be - seech - ing; Heav - en seems be - yond our reach - ing;
Oh, our Fa - ther, God of love, Guide us to thy home a - bove!

O FLOW'RET FAIR.

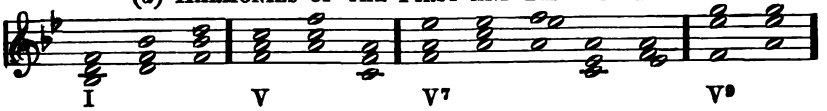
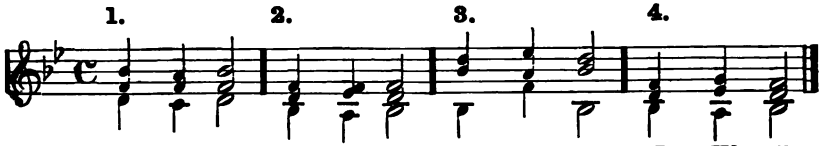
ABT.

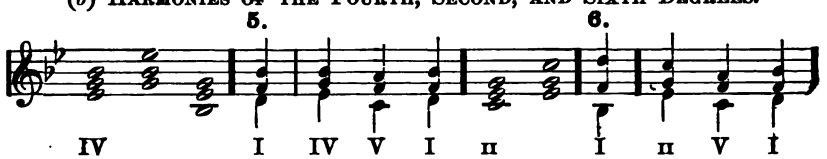
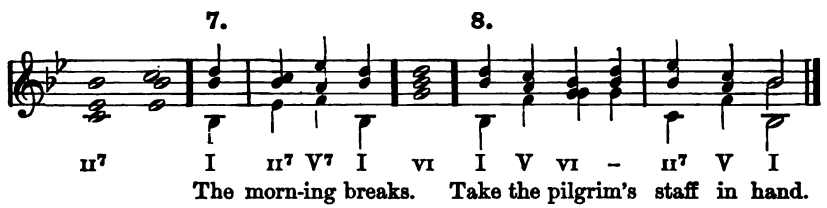


3 O flow'ret fair, O flow'ret fair,
In balmy air and roses' bloom
Thus comes again the morn,
To shed new beauties born,
And pearls strew o'er thy tomb,
And pearls strew o'er thy tomb.

B-Flat Major.

(*a*) HARMONIES OF THE FIRST AND FIFTH DEGREES.



(*b*) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.



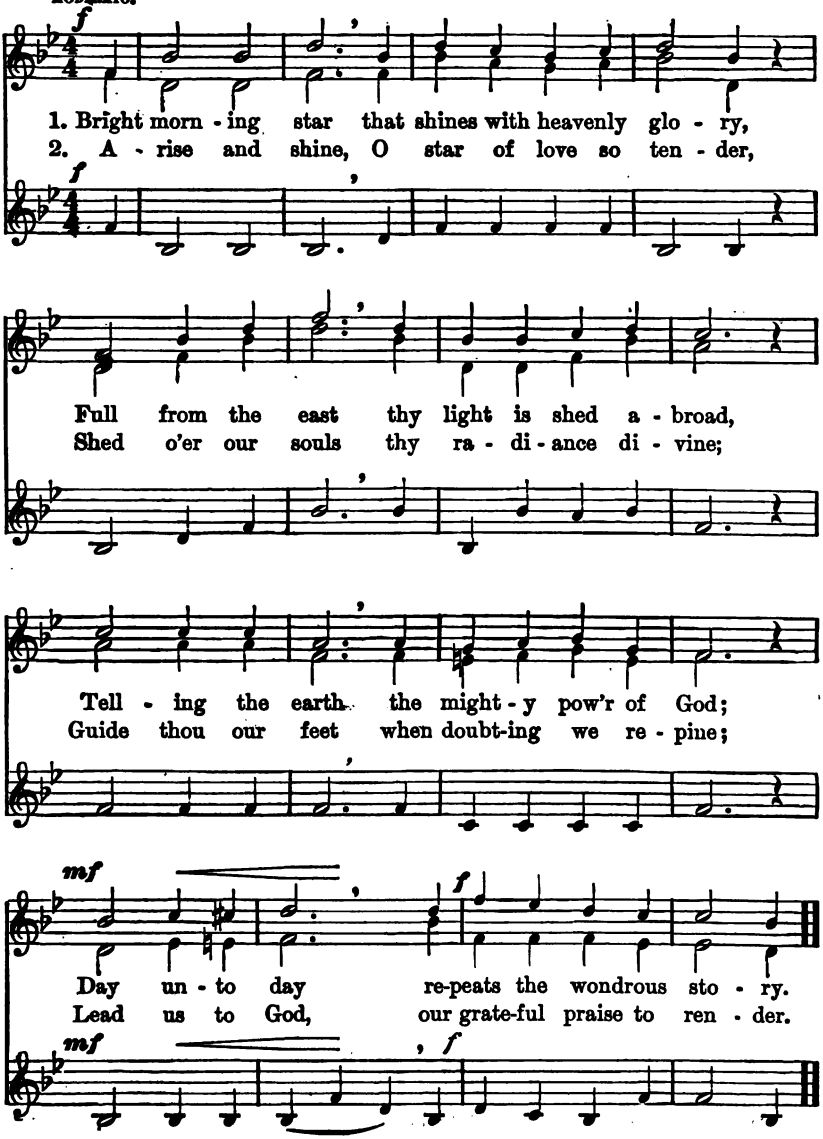
BEATING TIME WITH THE HAND.

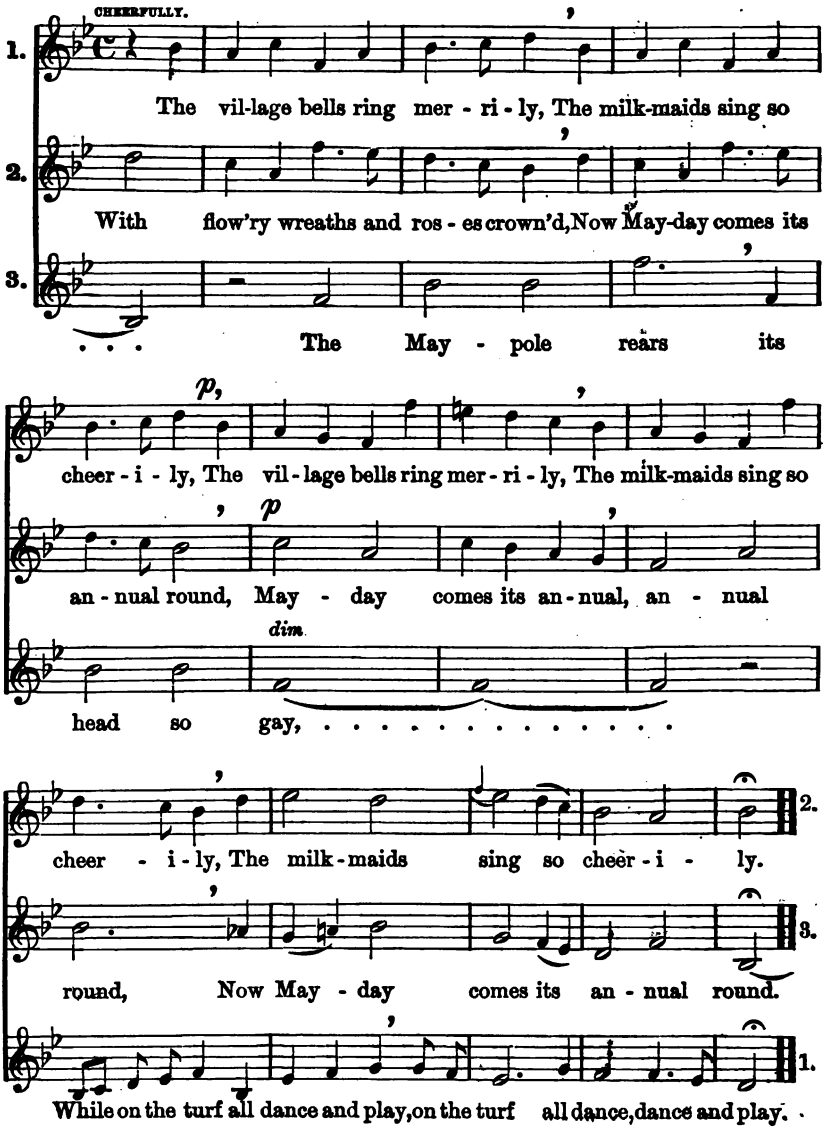
In order that the feeling of time or measure should become firmly fixed in the nature of the pupils, they should beat the time with the teacher. An energetic movement of the hand from the wrist is sufficient. Action of the arm should be avoided, as too fatiguing, and counting aloud, or beating with the foot also, since they create too much disturbance.— Dr. A. B. MARX.

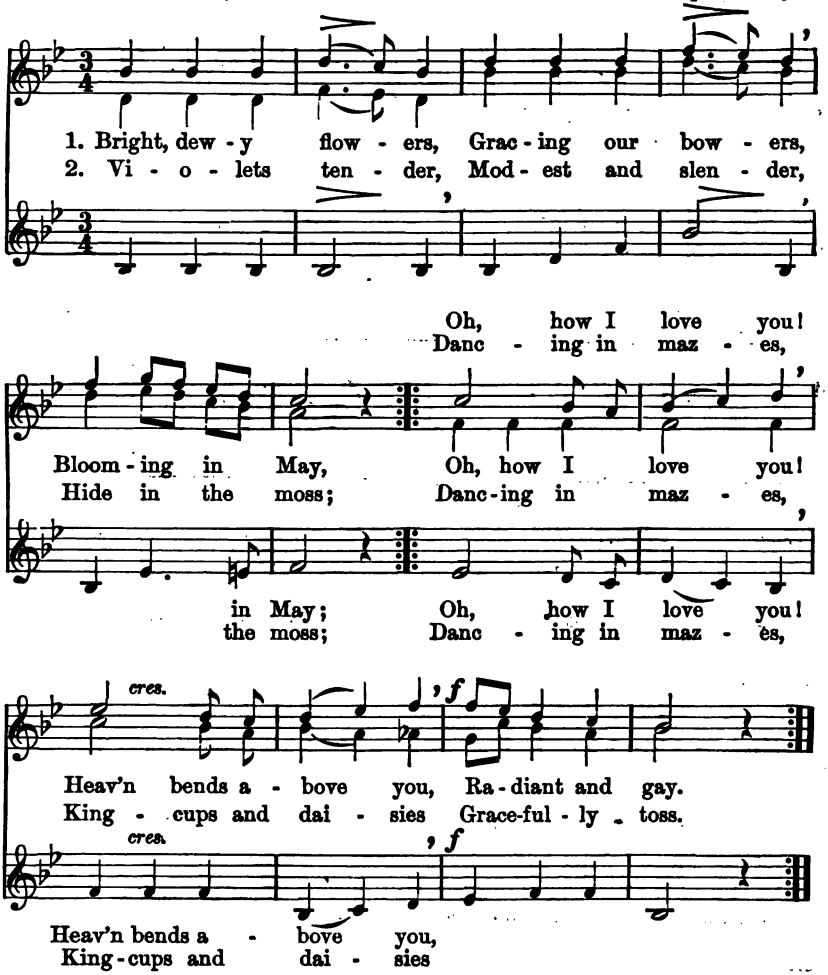
THE MORNING STAR.

From the French.†

MODERATO.

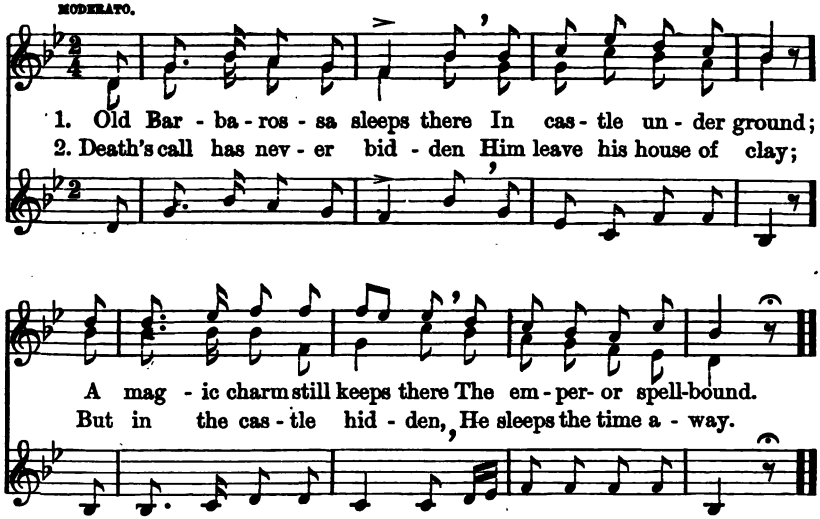
Swiss.

VILLAGE BELLS (Round).

MRS. HUNTER. W. HORSLEY.

THE FLOWERS I LOVE.

From the French.+ *Popular Song.*

3 Perfume of clover
All the fields over,
Fragrant and fair,
Sweetly with wild rose
Blends, when the wind blows,
Filling the air.

4 Brook, flowing stilly,
Mirrors the lily,
Throned on its banks;
Heads humbly drooping,
Harebells are stooping,
Breathing their thanks.

BARBAROSSA.*



3 The riches of his kingdom
He took with him below;
But he will one day bring them,
When he comes back, we know.

4 He sits (so says the fable)
On chair of ivory made;
Of marble is the table
Whereon his head is laid.

5 His beard is long and flowing,
All of a fiery red;
'T is through the table growing,
On which he rests his head.

6 He nods as he were dreaming,
And winks with half-closed eye;
With glance all brightly beaming,
He bids his page draw nigh.

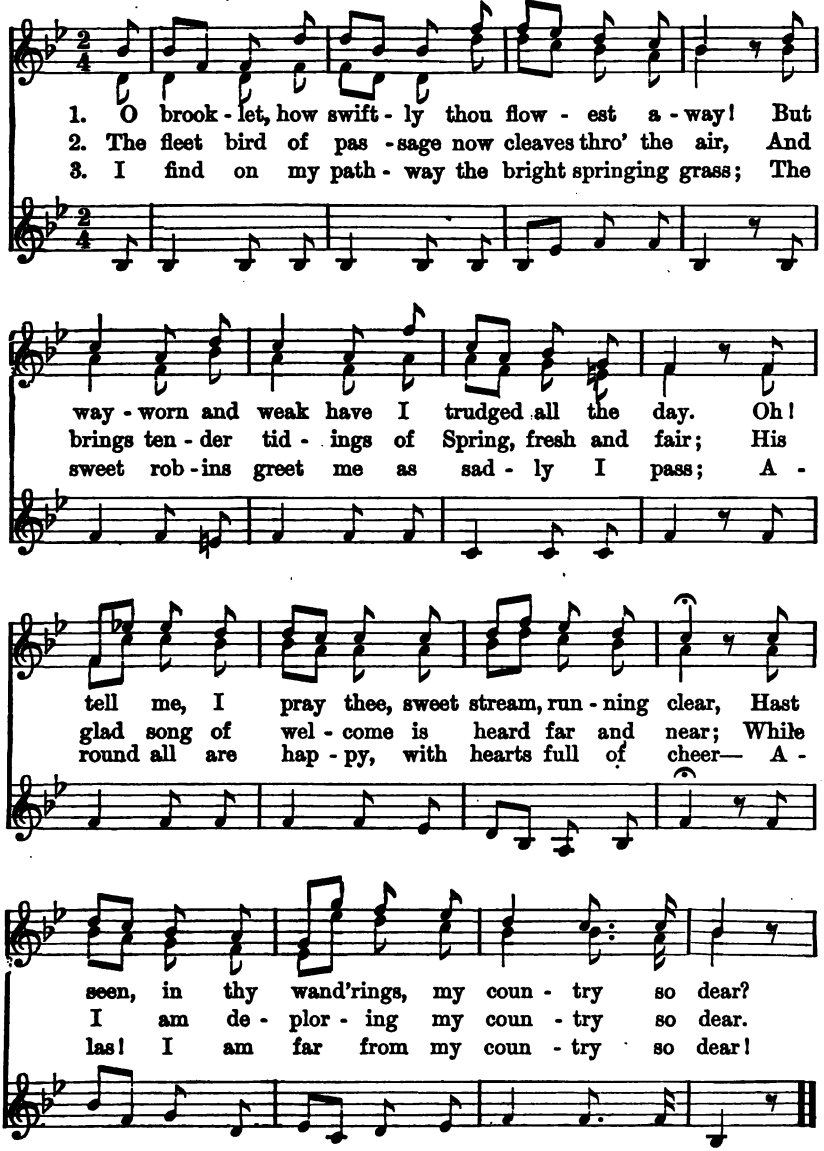
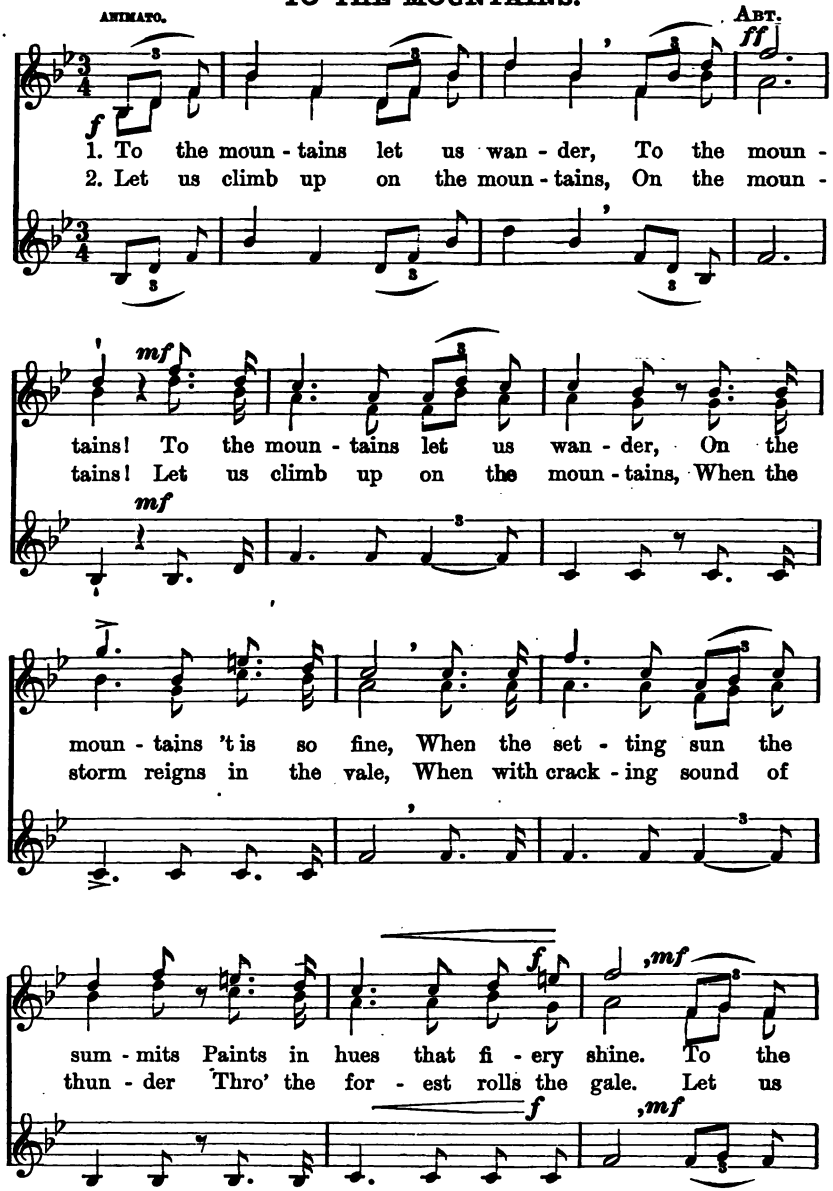
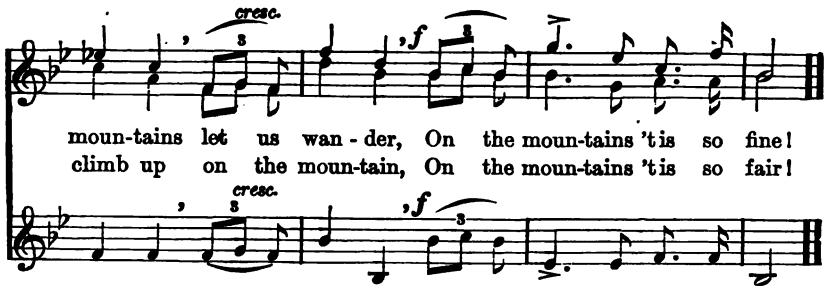
7 He speaks in sleep, thus crying:
"Go to the castle door,
And see if still are flying
The ravens as before.

8 "And if they still are flying —
The old birds round the hill —
Must I in slumber lying
An hundred years be still?"

---

* FREDERICK I., called BARBAROSSA [Redbeard], born 1121, drowned (while crossing a Syrian river) 1190; a wise and able ruler and patron of learning. The legend embodied in the above song, and still current among the peasantry of Germany, is to the effect that, so long as the ravens continue to fly about the hill on which his castle stands, the monarch will remain spell-bound and asleep; but that afterwards he will arise and be restored to his people.

FAR FROM HOME.

From the French. + POPULAR SONG.

TO THE MOUNTAINS.



3 On the mountains peace is dwelling,
On the mountains!
On the mountains peace is dwelling,
On the mountains reigns delight;
And when all below is dreary,
There 't is always clear and bright:
On the mountains peace is dwelling,
On the mountains' brilliant height.

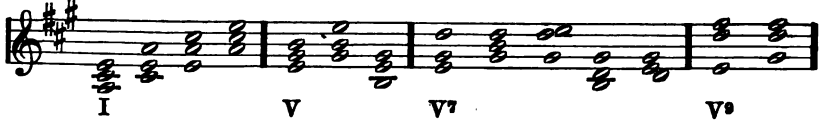
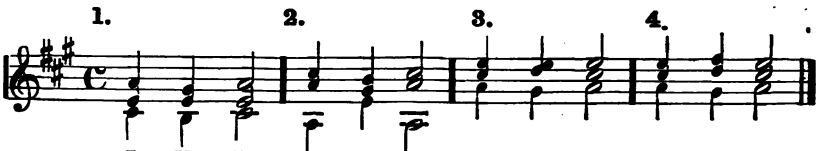
FRANZ ABT.—This prince of composers of modern "Songs for the People" was born at Eilenburg, in Prussian Saxony, Dec. 22, 1819. His father was a clergyman, and FRANZ, though destined to the same profession, received a sound musical education, and was allowed to pursue both objects at the Thomas School and at the University of Leipzig. On the death of his father he relinquished the church as a profession, and adopted music entirely.

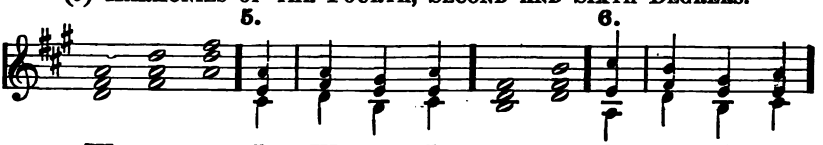
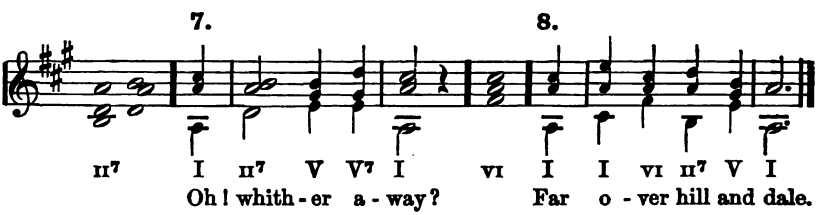
His first residence where he practised his chosen profession was at Zurich, Switzerland, the birthplace of true political freedom and of "People's Song," where he composed both songs and instrumental music, the latter especially for the pianoforte.

This residence of ten years in these Alpine regions gave to his style of composition the character which is so peculiar to mountainous countries. His songs are always pleasing, but require to be well studied, and in most cases to have both words and music committed to memory, to be thoroughly enjoyed by either the singer or the audience.

ABT visited this country in 1872, taking part in the "Peace Jubilee" held at Boston in November of that year. Although since deceased, he will, through his songs, ever live in the hearts of the people of all civilized nations.

A Major.

(*a*) Harmonies of the First and Fifth Degrees.

(*b*) Harmonies of the Fourth, Second and Sixth Degrees.



Note.— There is a great deal of time lost, during the twenty minutes a day devoted to singing, in getting ready. This waste of time is owing to the laziness of about one in four, who, not being ready at the very beginning of the lesson, are all the rest of the time in getting so. They usually take a position for quiet restfulness, and permit themselves to be dragged along through the musical exercises. Such pupils may be very good scholars in other branches, where they can take their own time in "getting their lesson;" but they are an intolerable nuisance in the singing-class. We hope the above does not apply to this class.

WELCOME HOME.

From the French.+

Allegretto. *mf*

1. Sing a - loud in joy - ful greet - ing,—Friends are
2. Crown'd with Au - tumn's rad - iant glo - ry, Stands the
3. Hear the voice, with tear - ful glad - ness, Words of

mf

com - ing from a - far! Shine, O Sun, up - on our
an - cient roof - tree still; Child - ren, youth, and grand-sire
kind - ly greet - ing say; Tears may fall, but not of

p *p*

mar,
fill:
way,

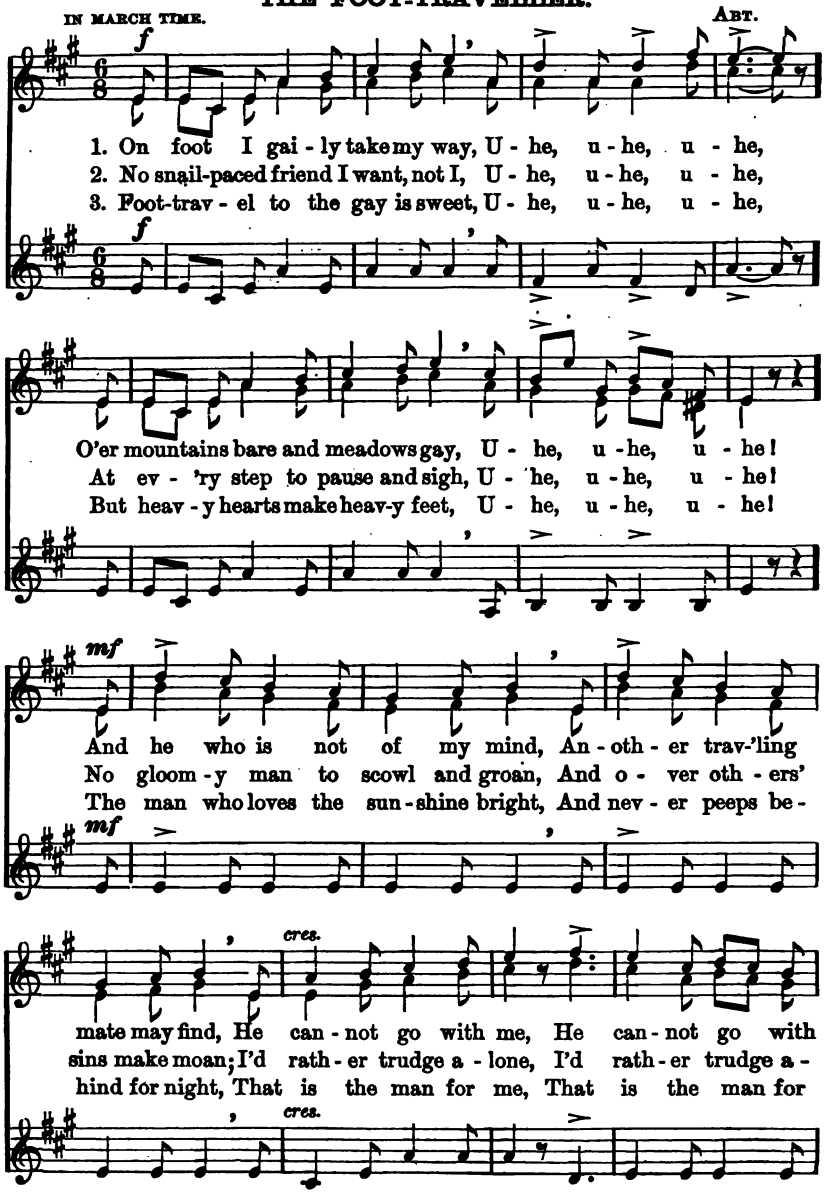
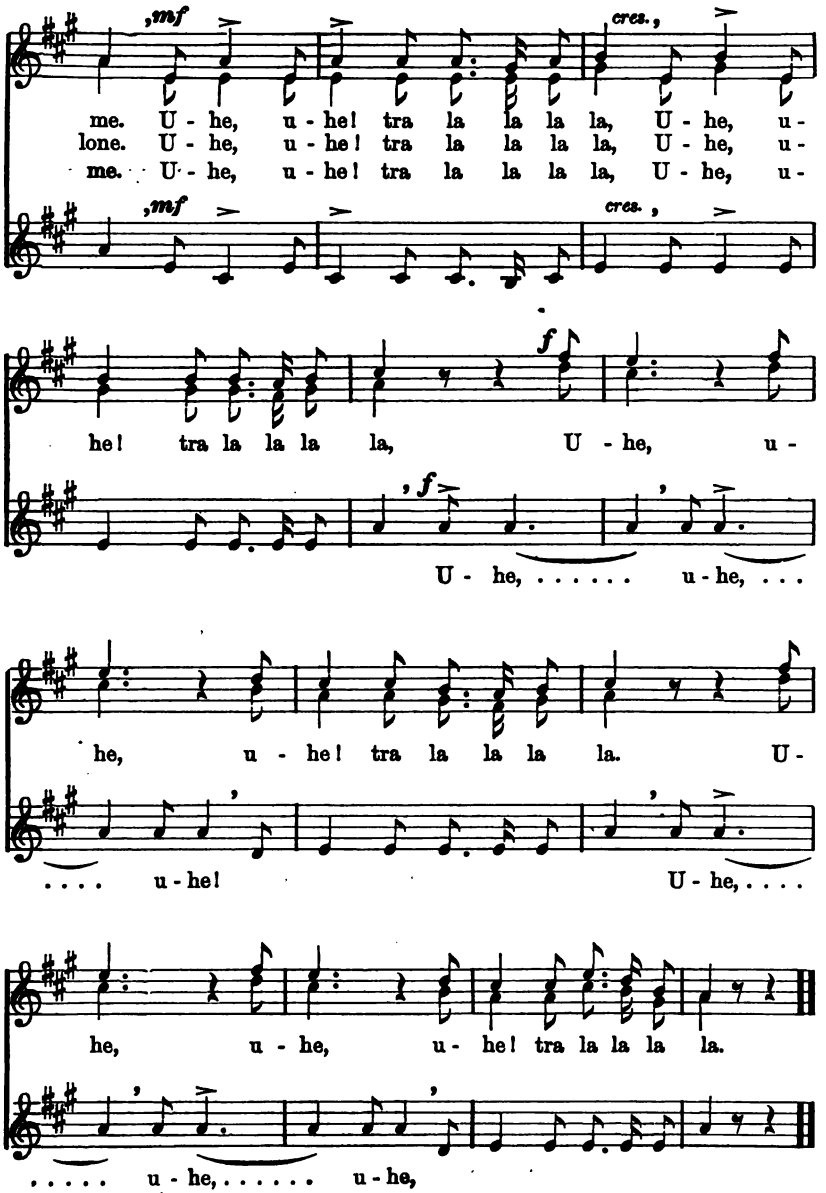
mf, *f* *mf*

meet - ing; Let no cloud the brightness mar, Shine, O Sun, up - on our
hoar - y, All the air with welcome fill. Shine, O Sun, etc.
sad - ness: Joy shall ban - ish grief a - way. Shine, O Sun, etc.

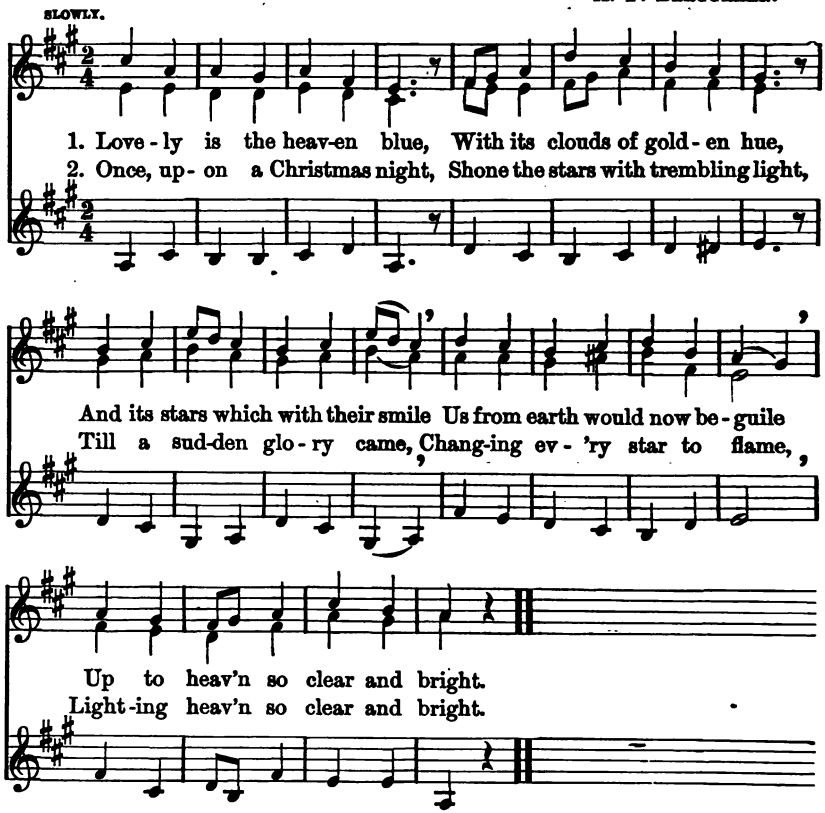
mf, *f* *mf*

f

meet - ing, Welcome home, Wel-come home, No more to roam.

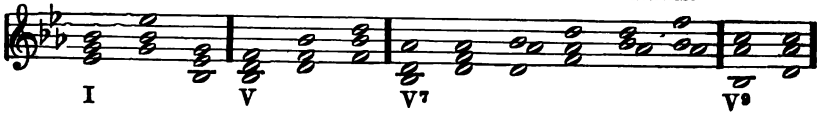
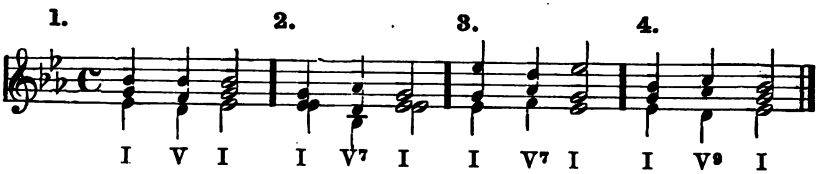
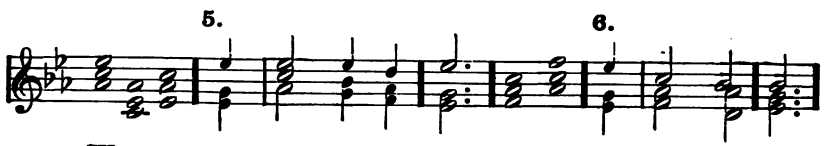
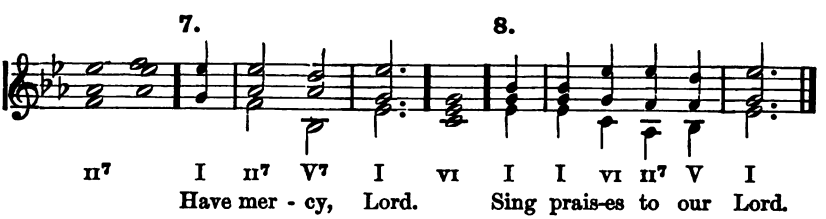
THE FOOT-TRAVELLER.

mf
cres.
me. U - he, u - he! tra la la la la, U - he, u -
lone. U - he, u - he! tra la la la la, U - he, u -
me. U - he, u - he! tra la la la la, U - he, u -
mf
cres.
f
he! tra la la la la, U - he, u -
f
U - he, ... u - he, . . .
he, u - he! tra la la la la. U -
. . . . u - he! U - he, ...
he, u - he, u - he! tra la la la la.
. . . . . u - he, ... u - he,

LOVELY IS THE HEAVEN BLUE.

A. P. BERGGREEN.

3 And unto the lovely star,
Came the wise men from afar,
Following where'er it led,
Even unto Jesus' bed,
On this snowy Christmas night.

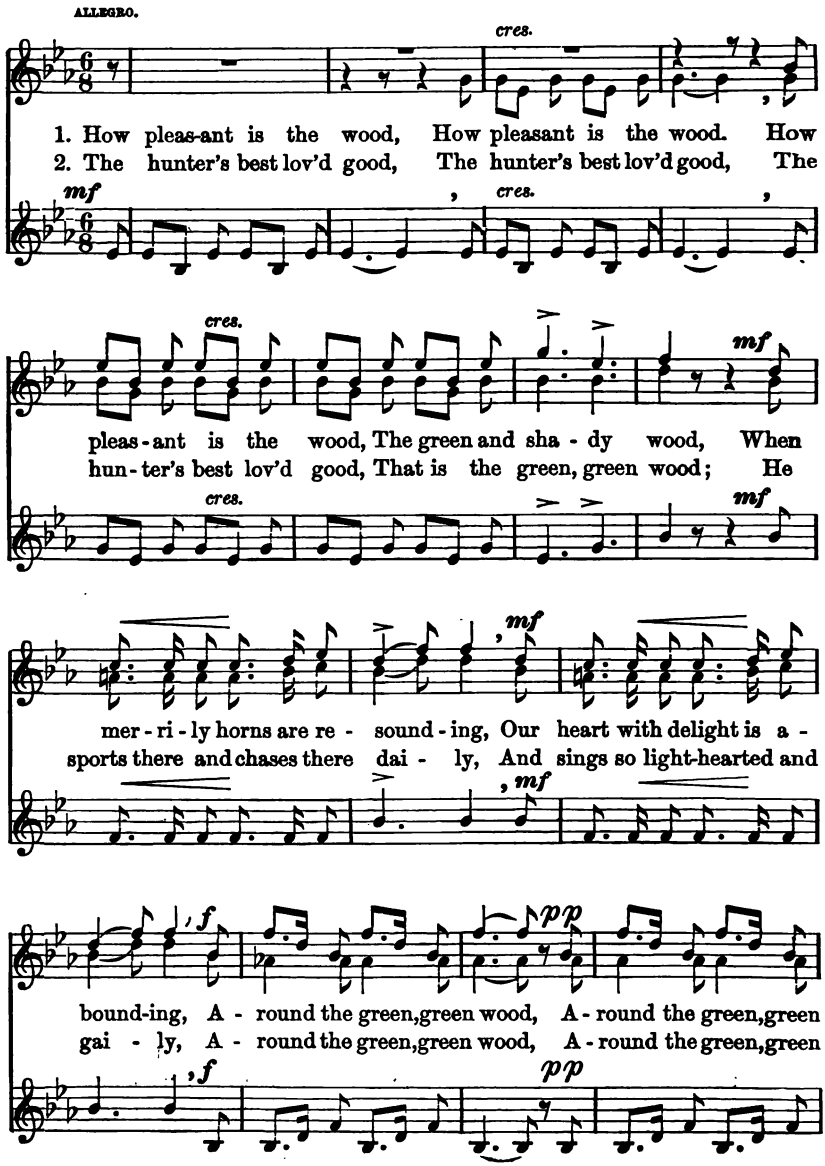
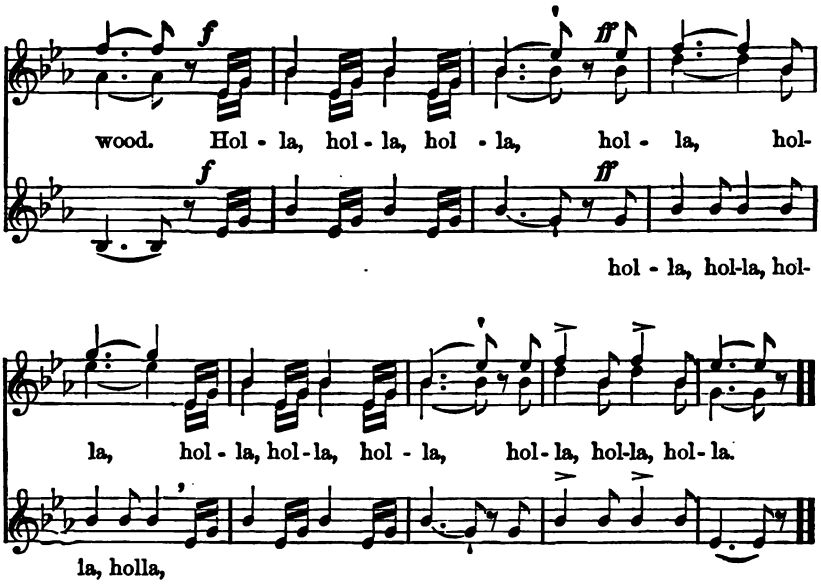
4 This bright star, so soft and mild,
Leading to a little child,
Is his word so true and clear,
Which we all so gladly hear,
On this cheerful Christmas night.

E-Flat Major.

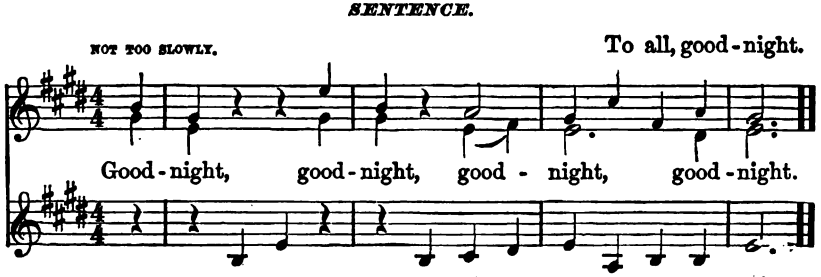
(*a*) HARMONIES OF THE FIRST AND FIFTH DEGREES.

(*b*) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.

A CORRECT STRIKING OF SOUNDS.

This, of course, is included in note reading. The correct striking of a sound is to sing it after any other sound correctly,— just at the proper pitch, without assistance, and without hesitation. If we connect with this a proper observance of the time and easy reading of the words, we are good "note readers," that is, we can sing what is before us at once, without having previously heard it, or having it explained to us.— Dr. MARX.

PLEASURES OF THE WOOD.

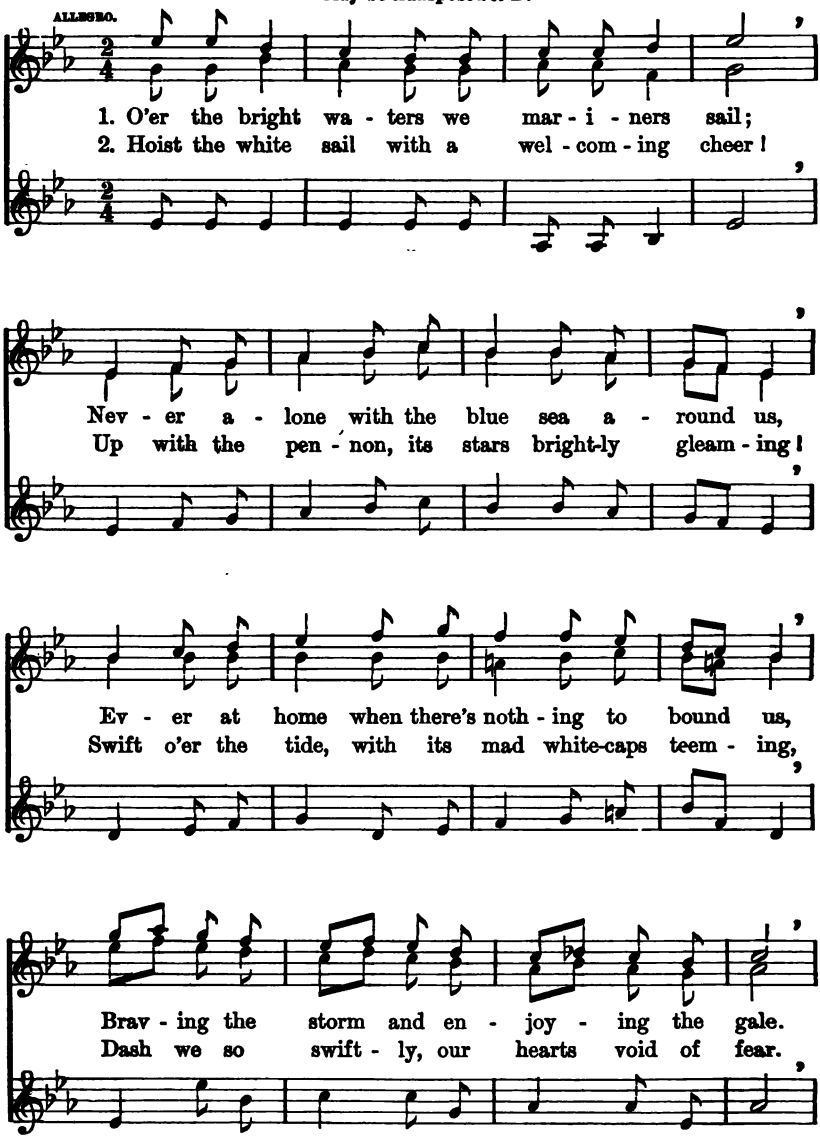
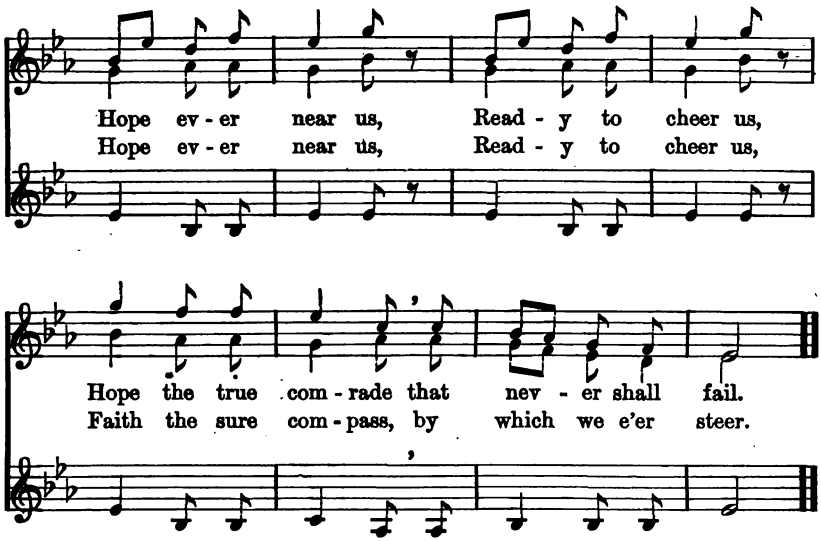
ABT.

3 The echo's merry mood,
The echo's merry mood,
The echo's merry mood
Reigns in the green, green wood,
In trees and in rocks ever living,
Back every song it is giving,
Around the green, green wood,
Around the green, green wood.
Holla, holla, etc.

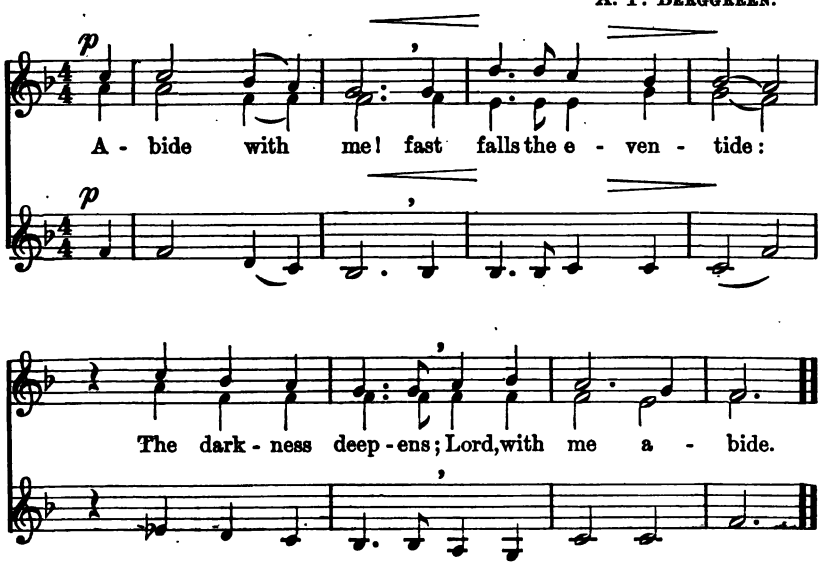
SENTENCE.

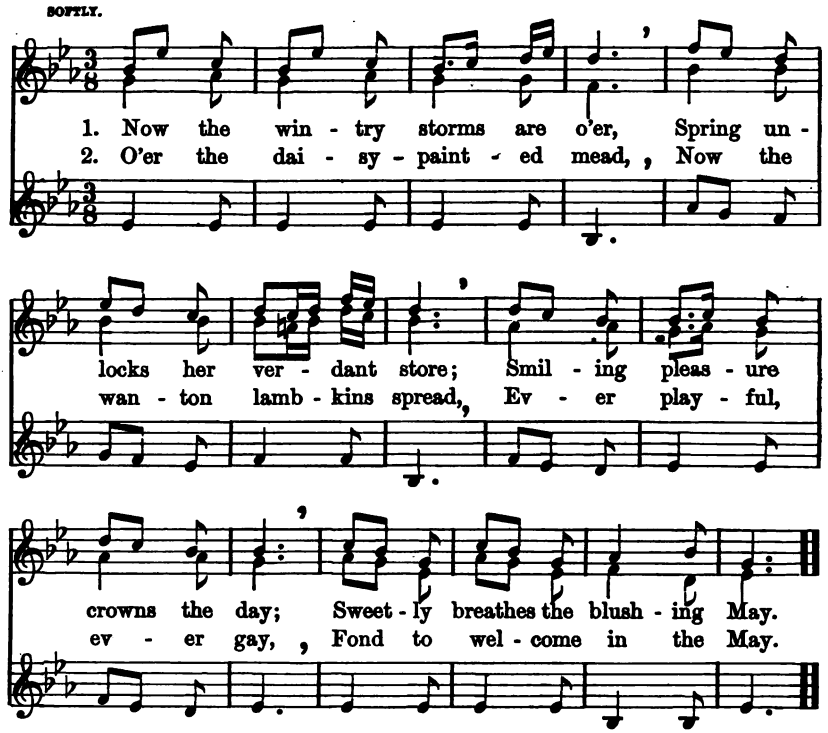


SEA SONG.

NÆGELI.

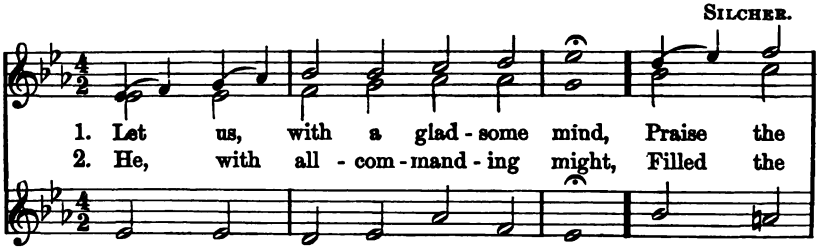
May be transposed to D.

SENTENCE.

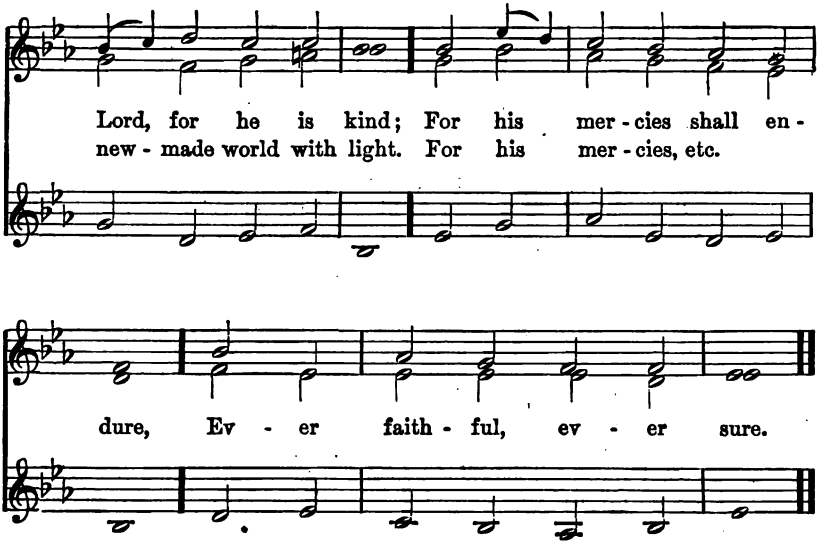
A. P. BERGGREEN.

NOW THE WINTRY STORMS ARE O'ER.

SILCHER.

3 Now responsive through the grove,
Softer tuned to Spring and Love,
Echo, with her sportive lay,
Joins our carols in the May.

CHORAL.—LET US WITH A GLADSOME MIND.

SILCHER.

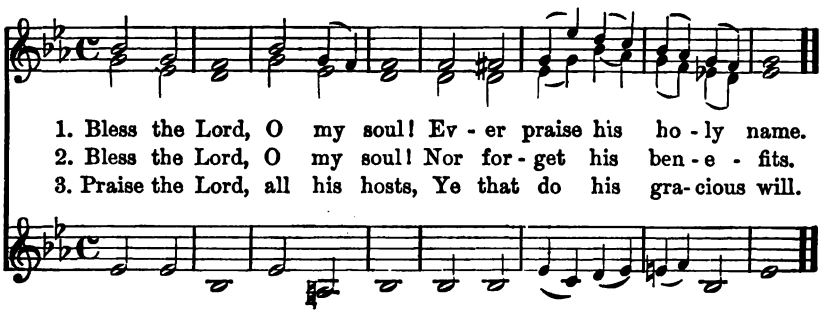




3 All things living he doth feed;
His full hand supplies their need.
For his mercies, etc.

4 Let us, then, with gladsome mind,
Praise the Lord, for he is kind.
For his mercies, etc.

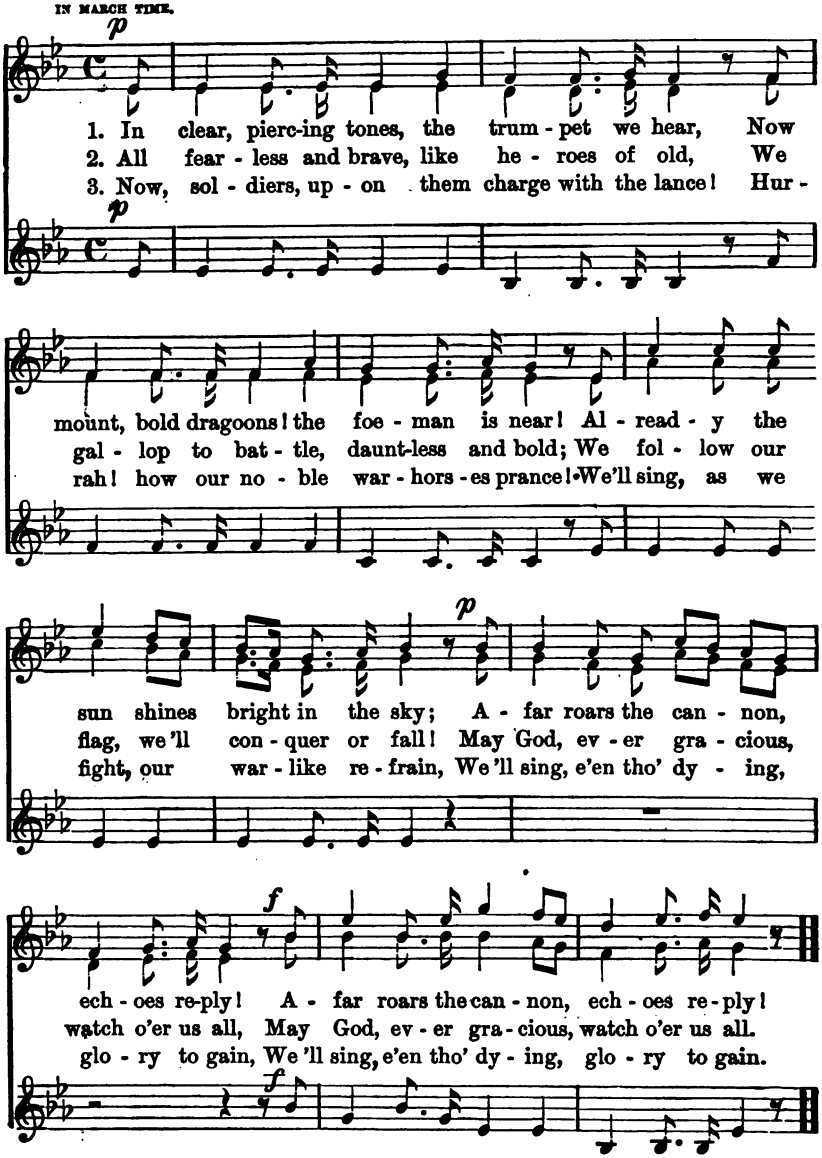
BLESS THE LORD.



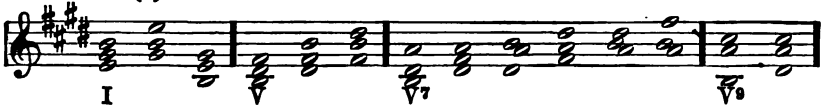
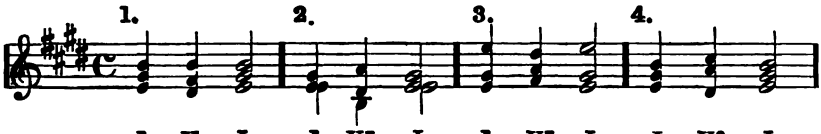
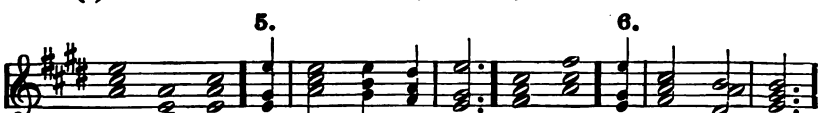
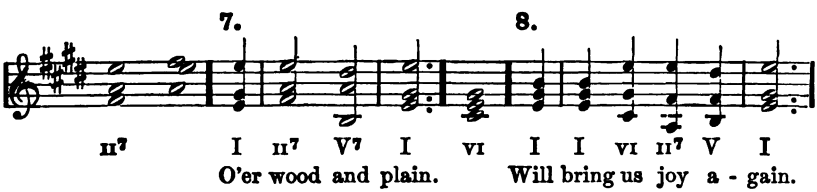
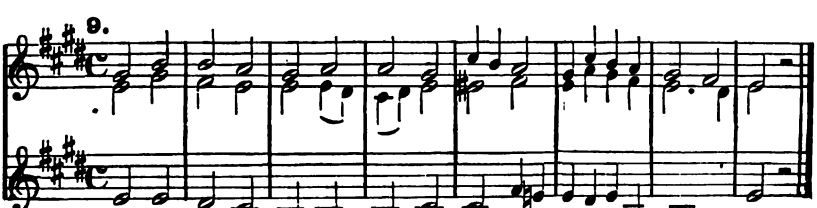
SONG OF THE DRAGOONS.

From the French. + F. SILCHER.

IN MARCH TIME.

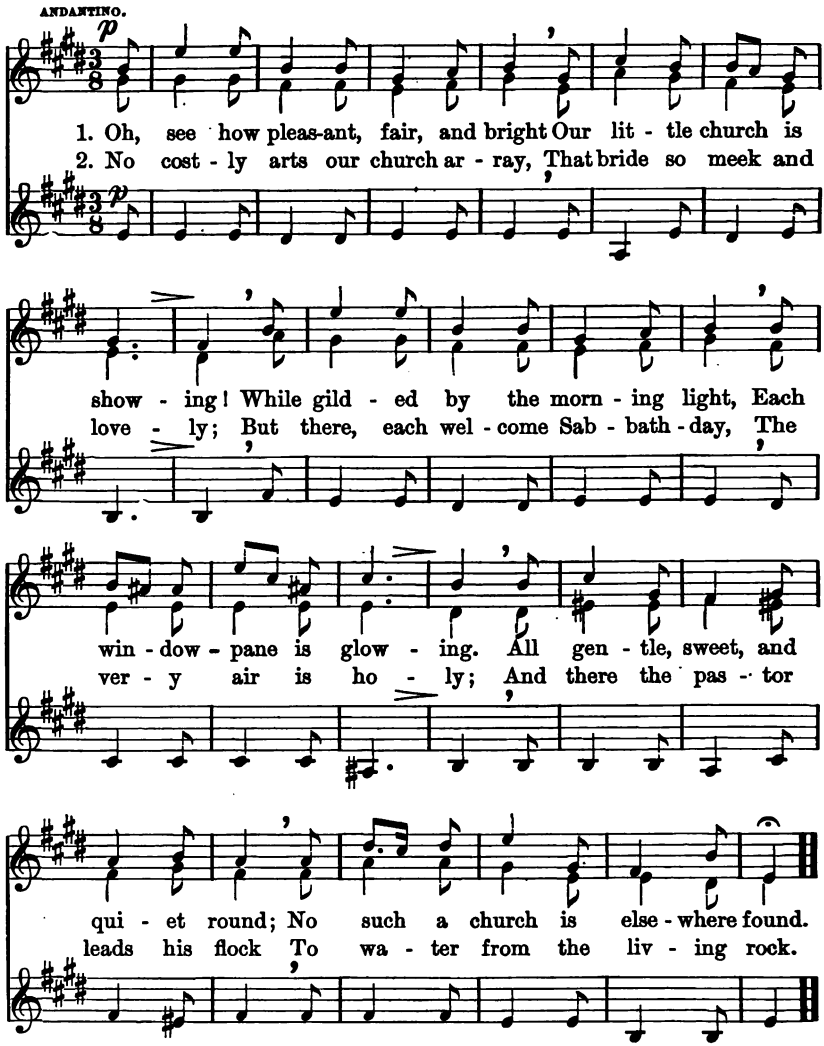


E Major.

(*a*) HARMONIES OF THE FIRST AND FIFTH DEGREES.

(*b*) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.



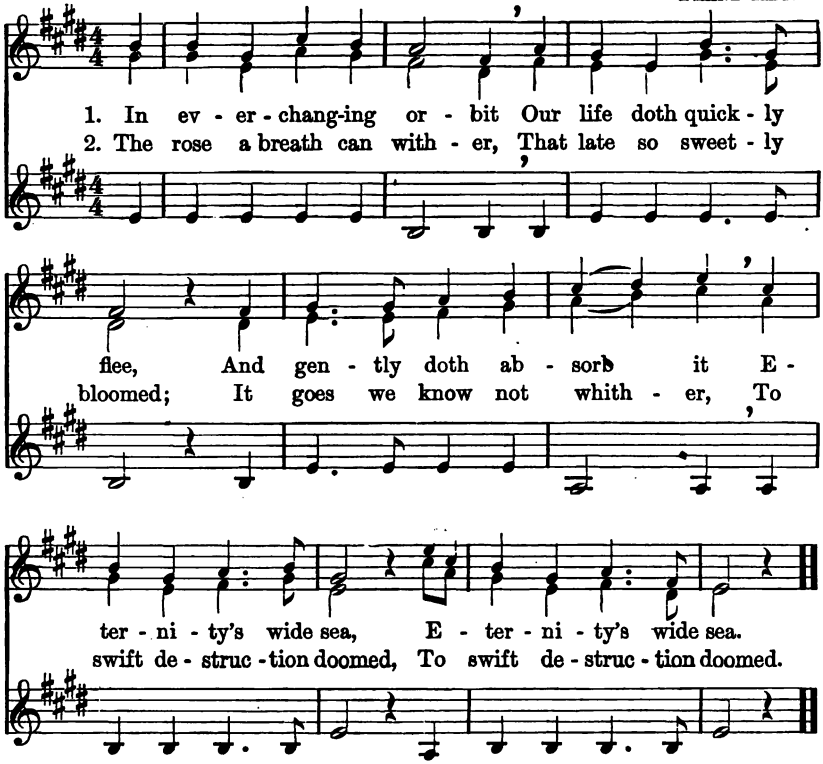
OH, SEE HOW PLEASANT.

C. F. GEORGI.



3 Then when the organ lifts its voice
In sounds so sweetly given,
And when its tones press thro' the heart,
And open it to heaven,—
Then may the heart, thus open laid,
Hear more than organ ever said.

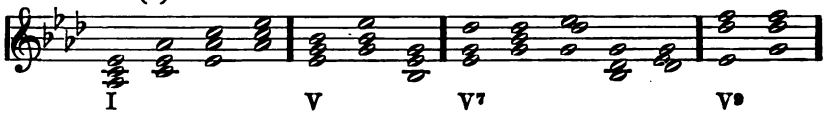
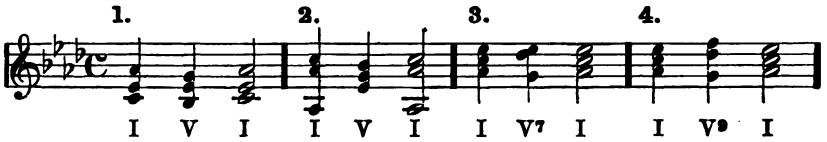
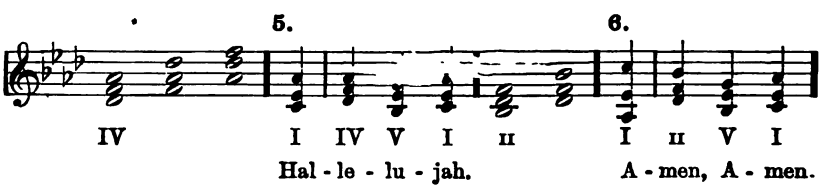
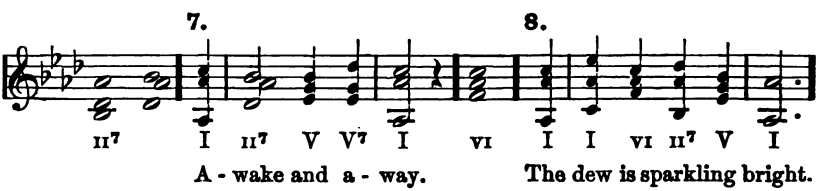
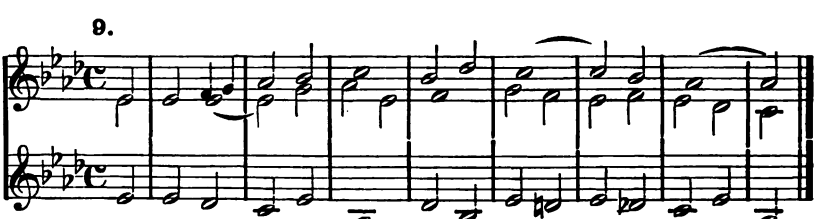
SHORTNESS OF TIME.

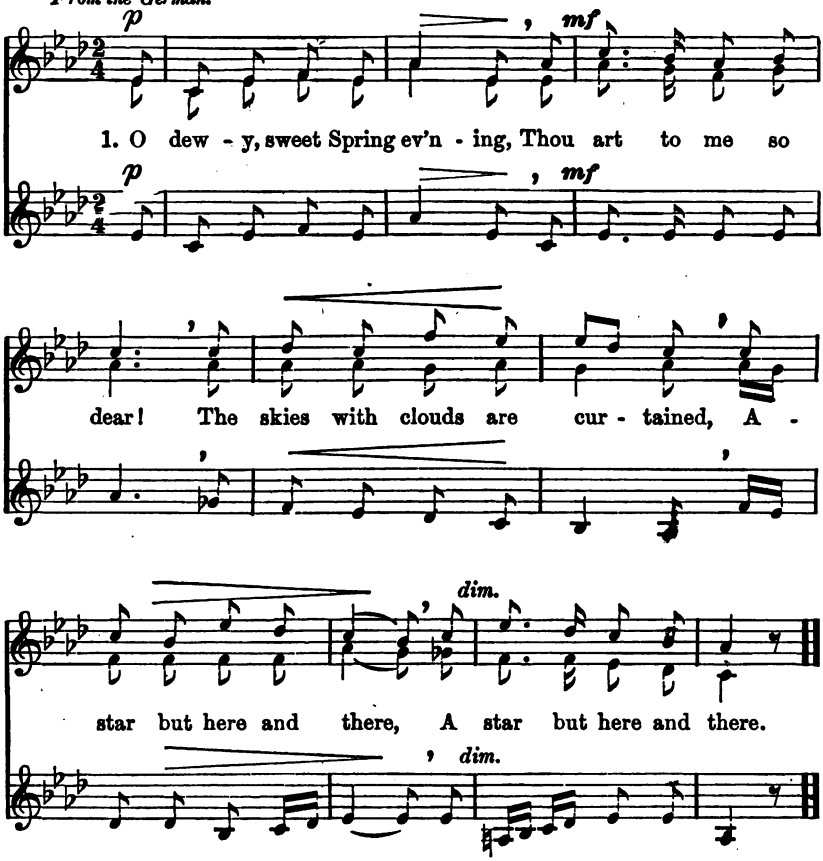
FRANZ ABT.

3 Like fleeting thoughts that waver,
Life's dream from us doth haste;
Though gained by hard endeavor,
‖: Its pleasures scarce we taste. :‖

4 While flow'rs around are growing,
The grave doth yawn beneath;
The balmy west wind blowing,
‖: Brings, too, corruption's breath. :‖

5 With eagle's swiftness flying,
The wheel of time rolls by;
While yet for fortune trying,
‖: In sudden gloom we lie. :‖

A-flat Major.

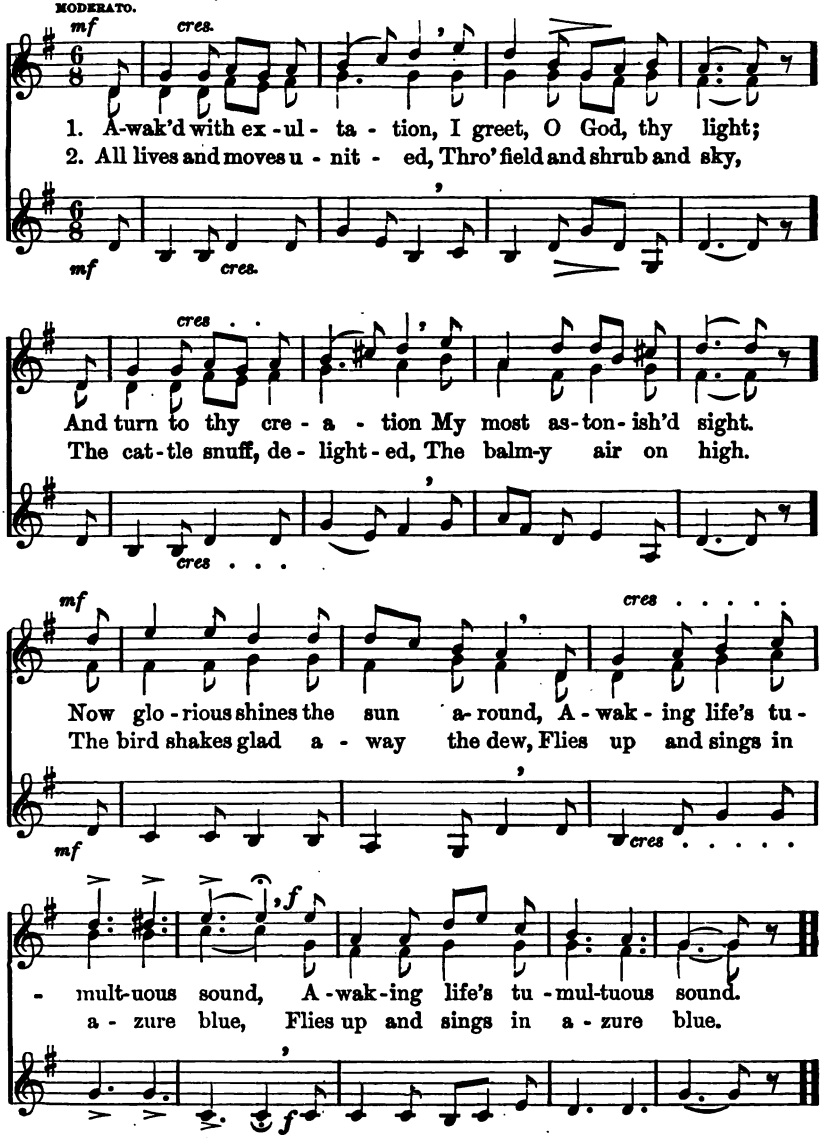
(*a*) HARMONIES OF THE FIRST AND FIFTH DEGREES.

(*b*) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.

IN APRIL.

From the German.

2 The, air so warm and balmy,
Breathes like the breath of love,
Each breeze a violet perfume
‖: Wafts up to me above. :‖

3 A song like this sweet evening,
I fain would sing; in vain!
The tone so soft, so gentle,
‖: I never shall attain. :‖

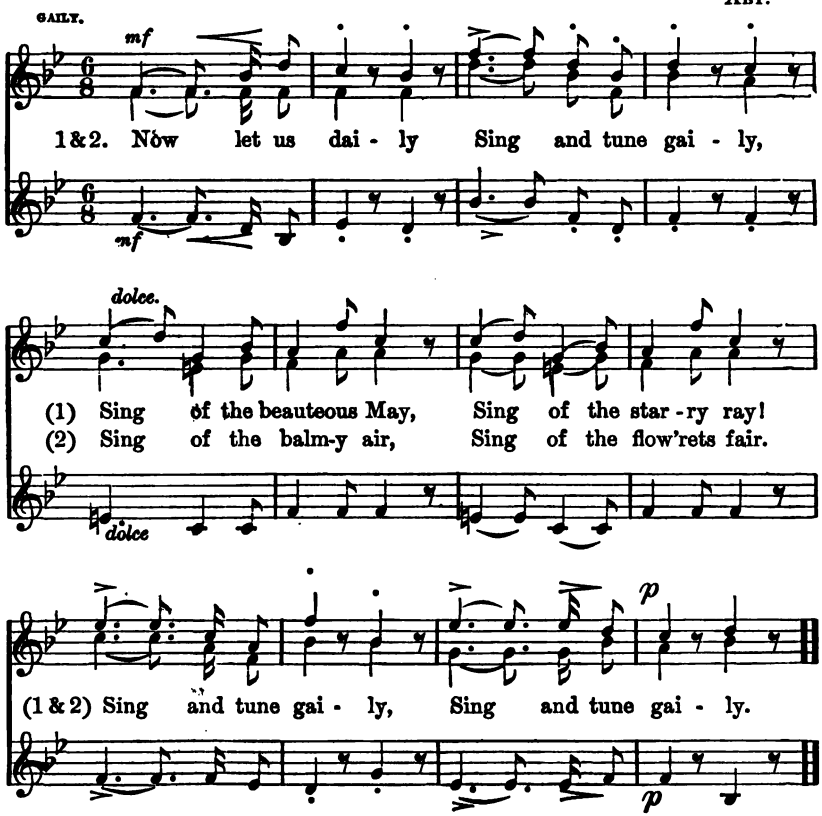
AWAK'D WITH EXULTATION.

From the German.† ABT.

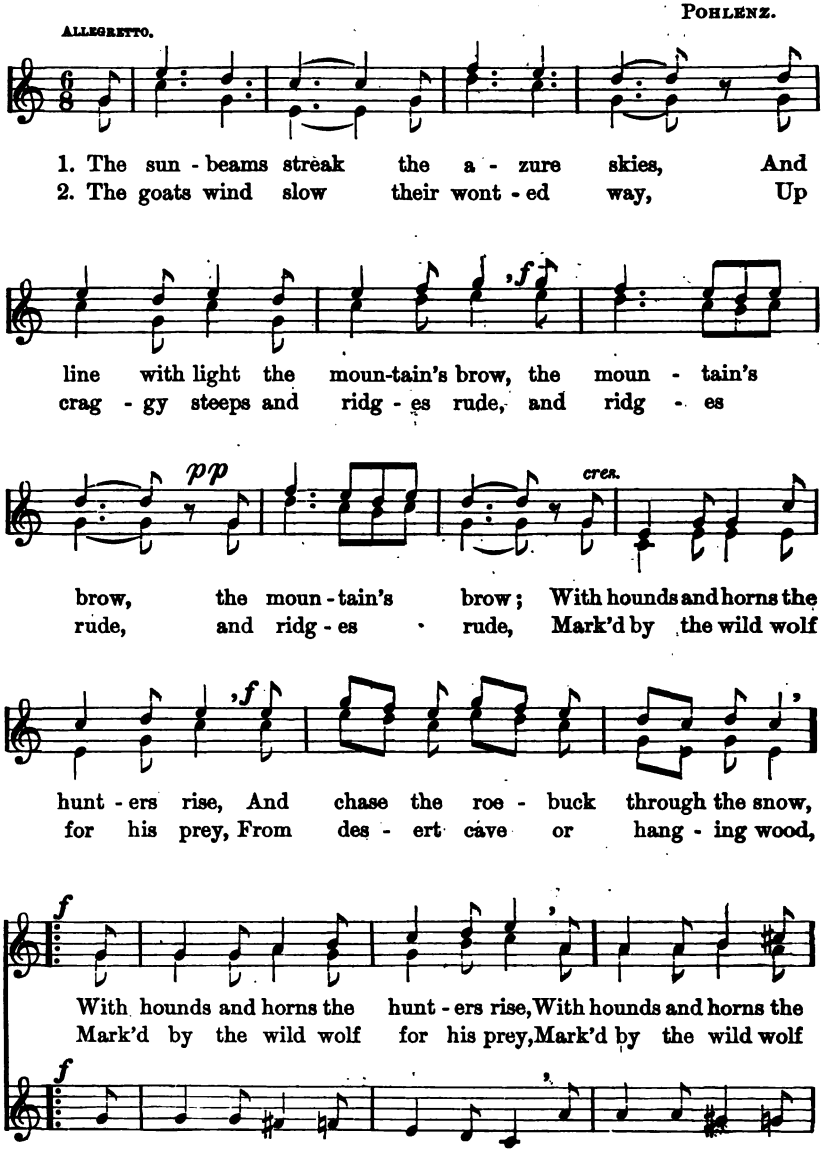
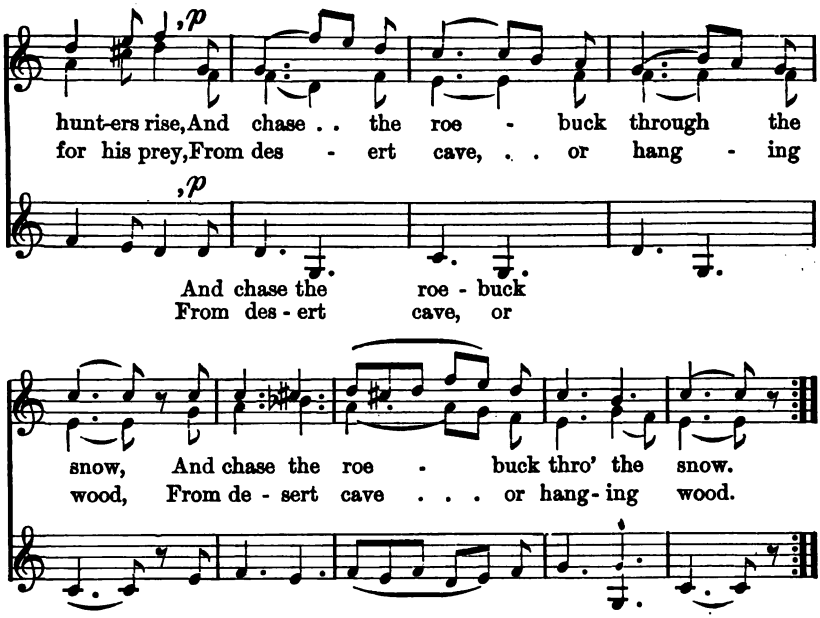
MODERATO.

3 With joyful eye reflecting
What 's good and pure and worth,
Day's labor not neglecting,
Now man to work goes forth;
Then praying he begins his deeds,
‖: And all he undertakes succeeds. :‖

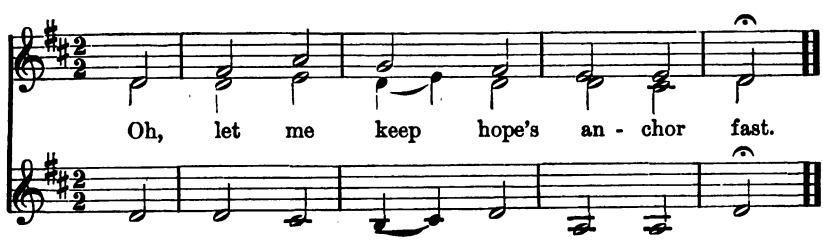
4 O sun, the world adorning,
Thou show'st God's love and might:
May there be such a morning,
When past is our last night.
O God, thy sunshine is so sweet,
‖: What man would not rejoice in it! :‖

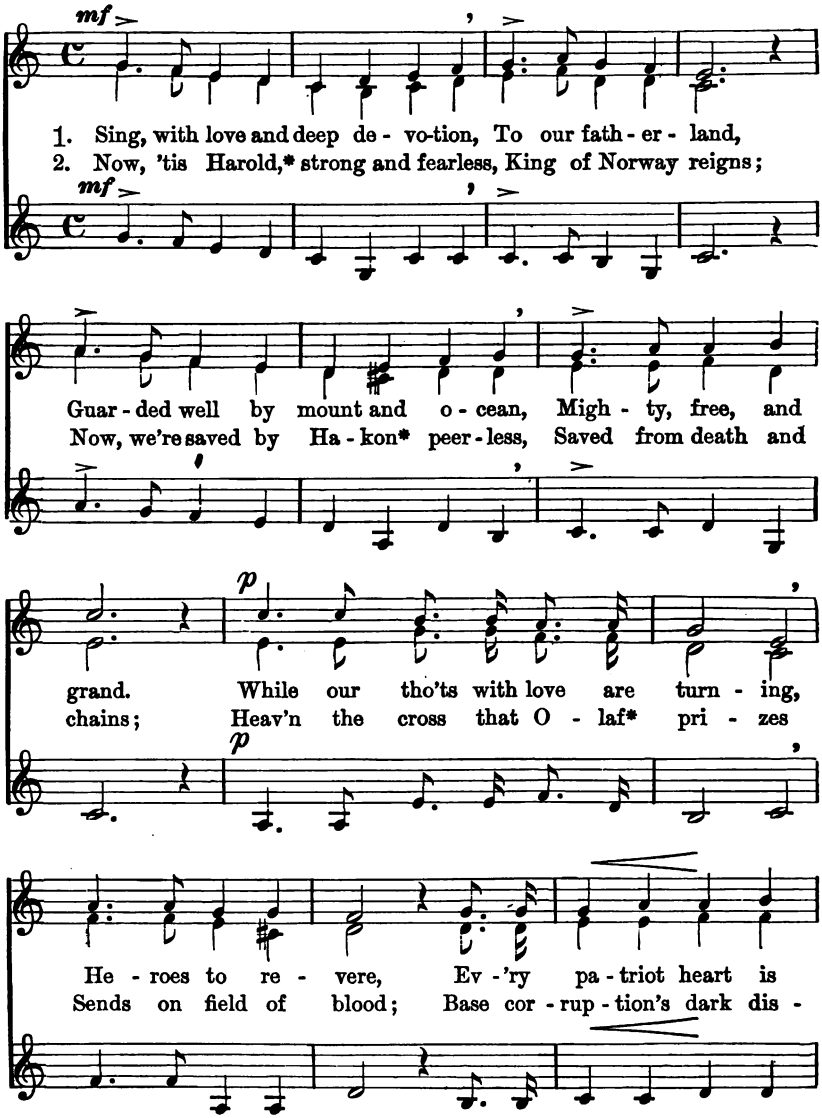
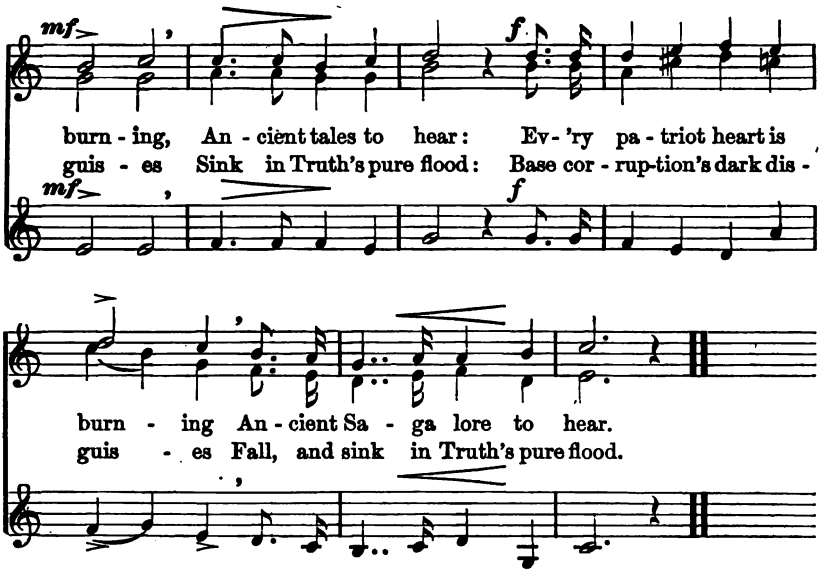
SONG OF MAY.

ABT.

3 Now let us daily sing and tune gaily,
Sing of delight and love, Far thro' the wood and grove.
‖: Sing and tune gaily. :‖

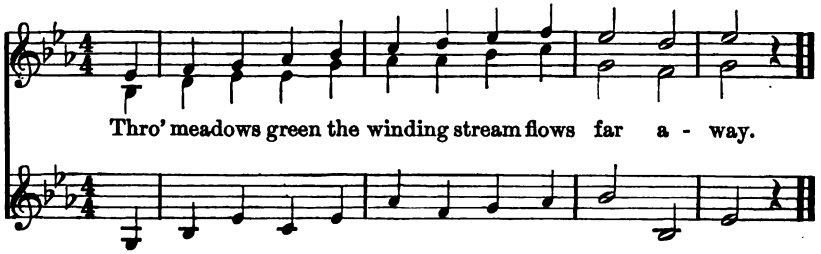
THE SUNBEAMS STREAK THE AZURE SKIES.

POHLENZ.

3 And while the torrent thunders loud,
And as the echoing cliffs reply,
The cliffs reply, the cliffs reply,
The huts peep o'er the morning cloud,
Perch'd like an eagle's nest on high.
The huts peep o'er the morning cloud,
The huts peep o'er the morning cloud,
‖: Perch'd like an eagle's nest on high :‖

SENTENCE.

NORWEGIAN FATHERLAND SONG.

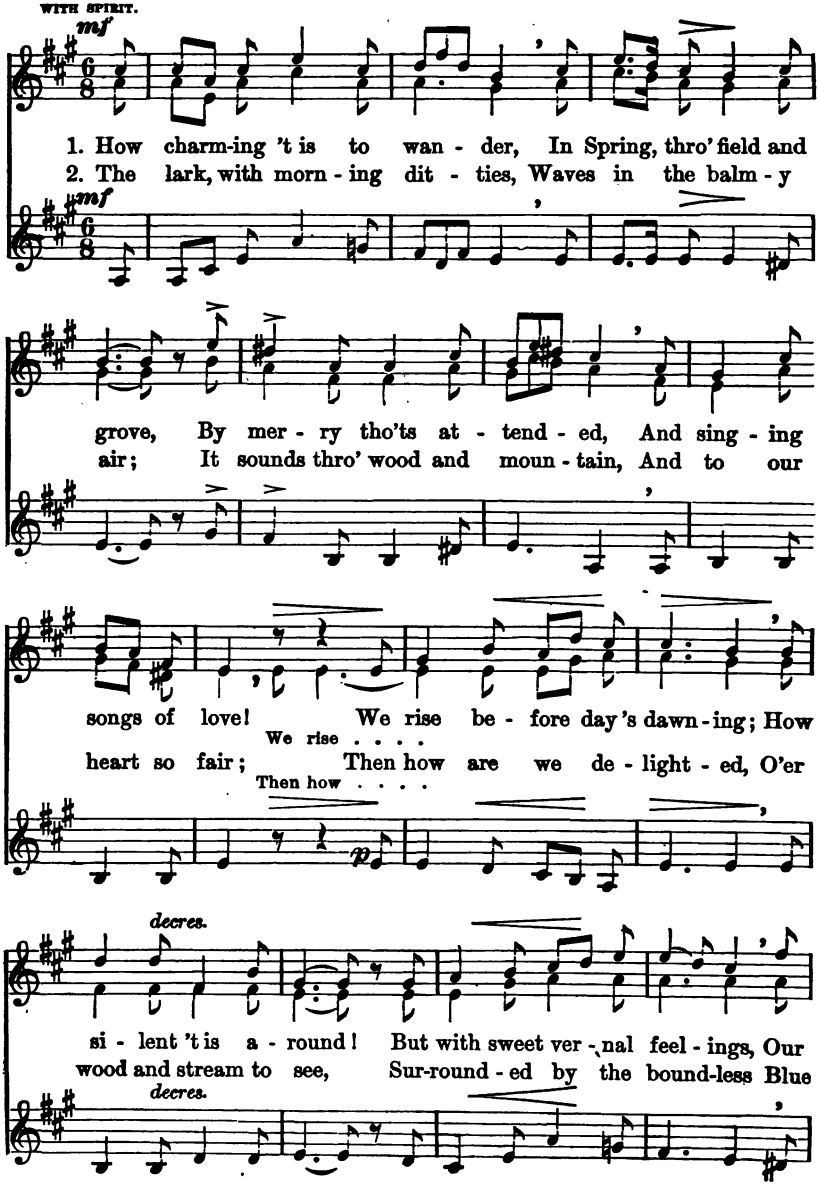
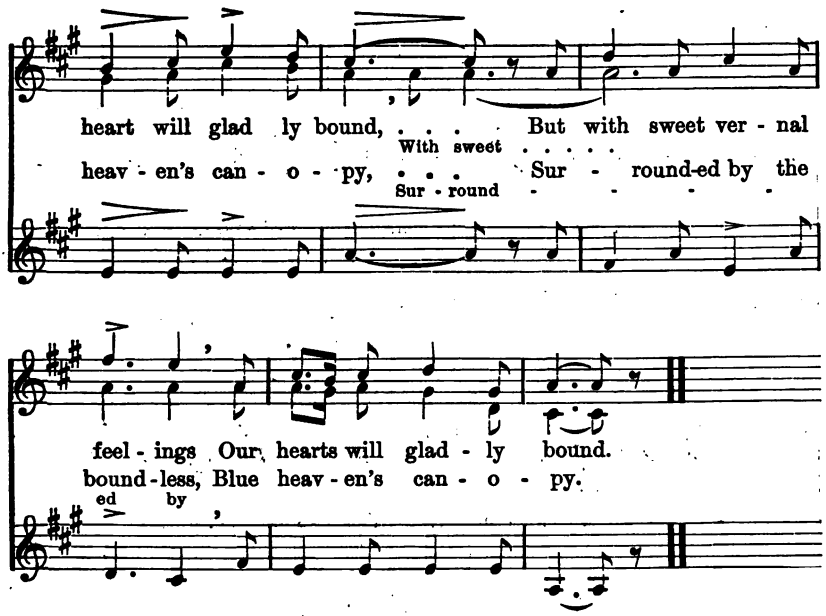
TEMPO DI MARCIA. R. NORDRAAK.

* Norwegian kings and heroes.

3 Now, brave Tordenskjold*† advances,
Saves our land from woe;
Ever, where his bright blade glances,
Falls the hated foe;
Peasantry and yeomen follow,—
Maids and mothers, too,—
Gather all, from hill and hollow,
Valiant hearts and true:
Gather all, from hill and hollow,
Noble, valiant hearts and true.

SENTENCE.



† Pronounced *Tordenshiold.*

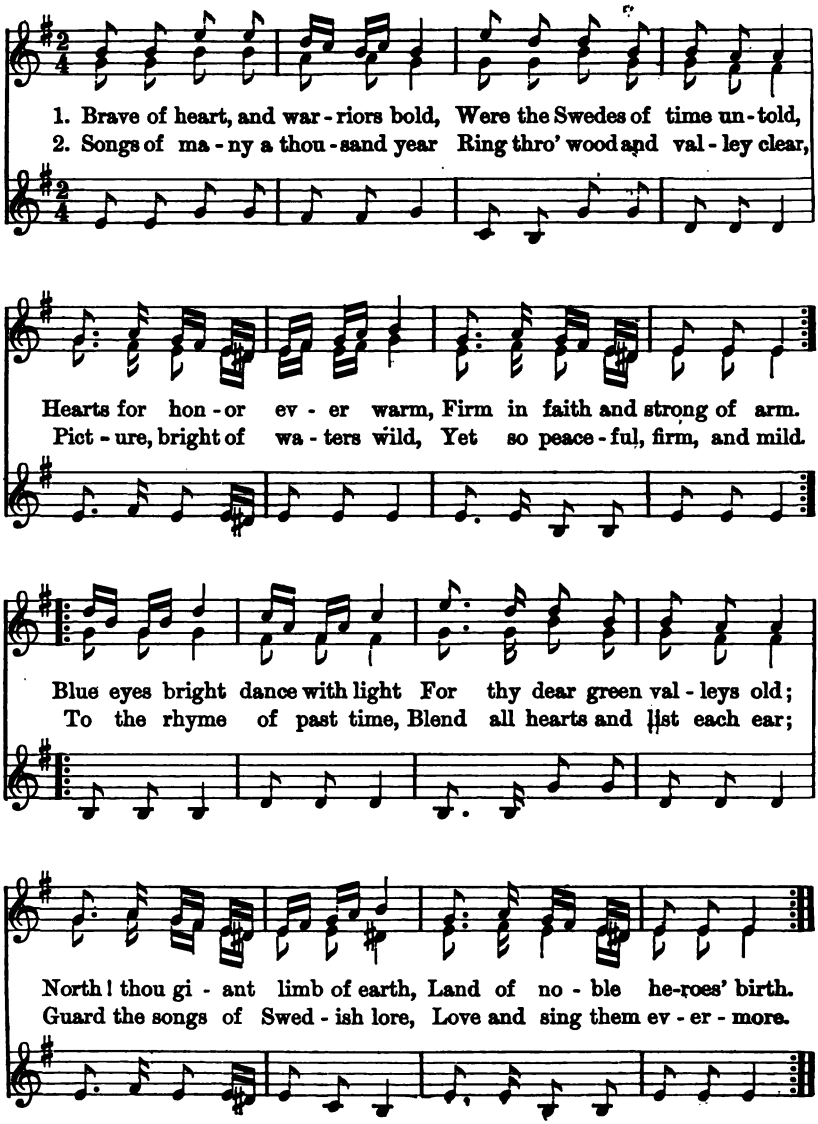
TRAVELLING SONG.

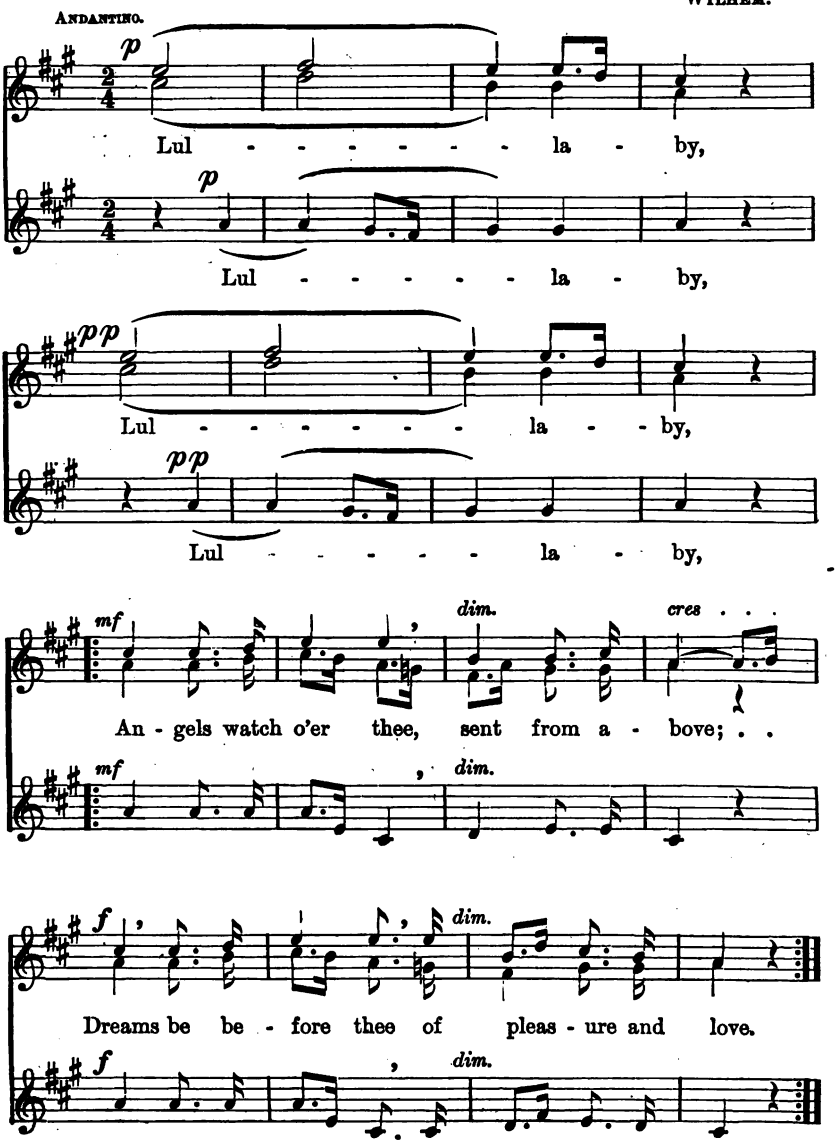
ABT.



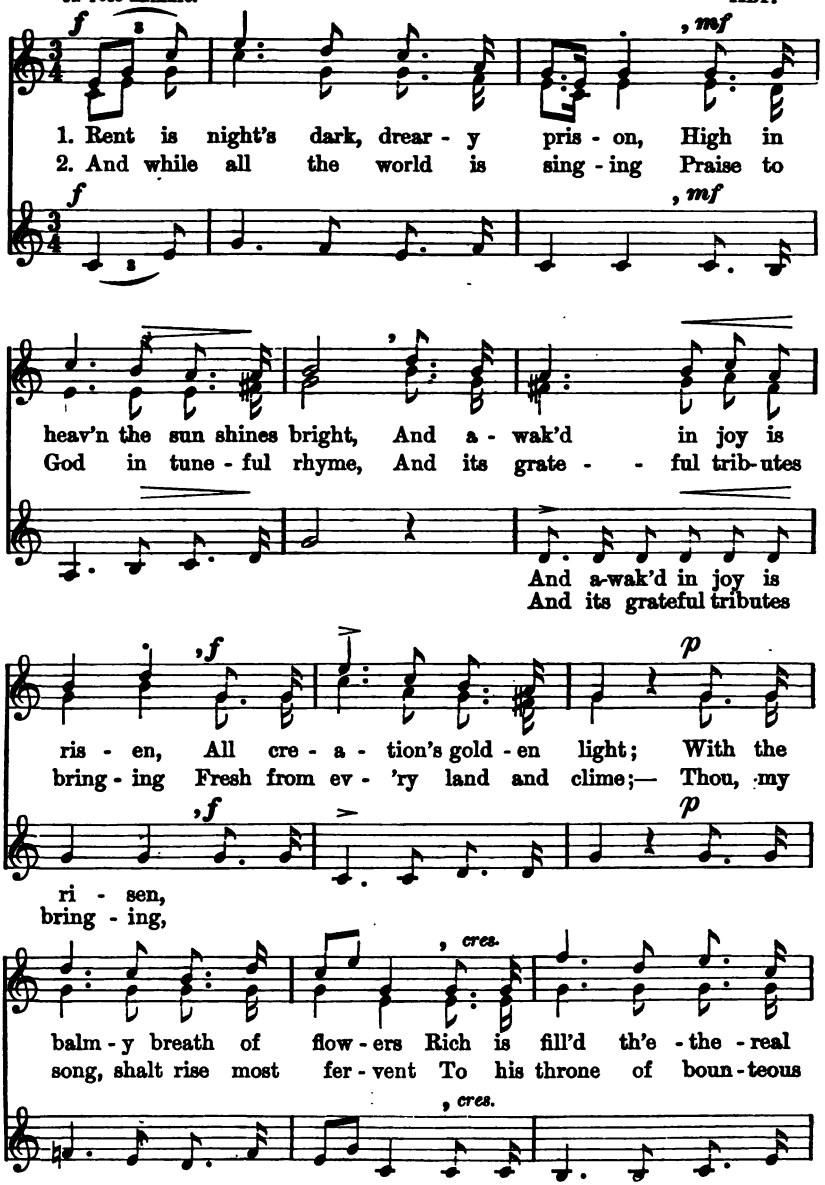
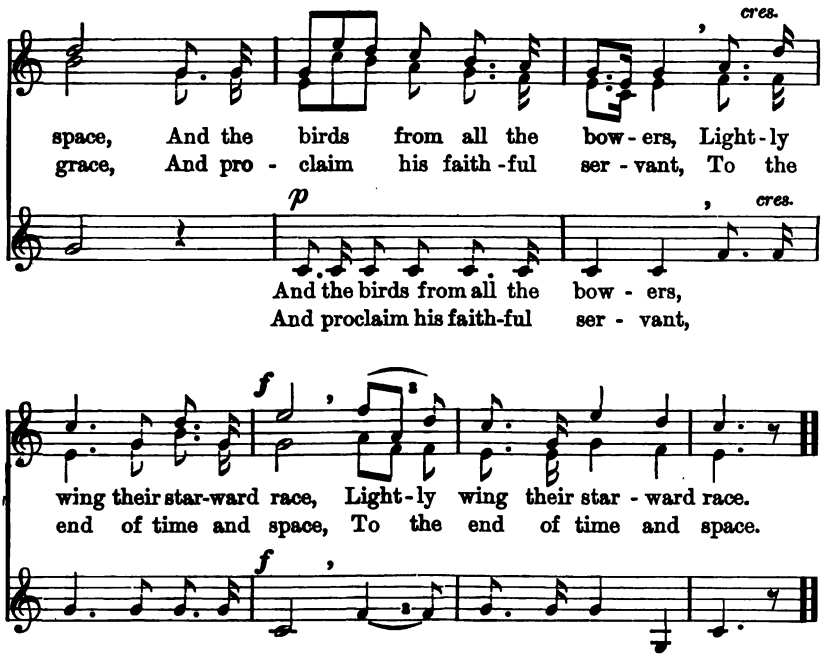
3 From mountains birds are flying,
And clouds of every kind;
But thoughts are coming quicker
Than birds, and clouds, and wind.
The clouds are going downwards,
The birds at length must fall;
‖: But thoughts and songs are rising
E'en into heaven's hall. :‖

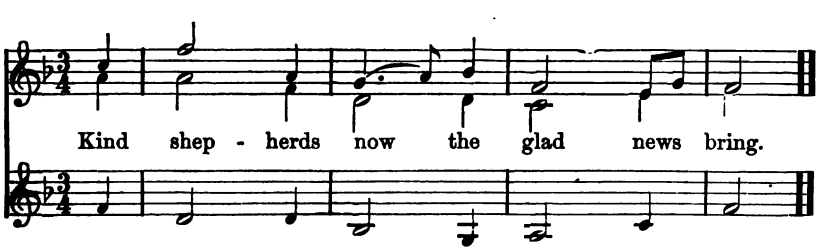
NOTE.—The above is one of a class called "open-air songs." There are a great number of these songs in every country in Europe,—mostly in Germany and Switzerland,—which are written especially for social gatherings of the people in summer; such as picnics, fairs, etc. Most of them are standard "people's songs," and are committed to memory,—both words and music,—by hearing them sung from childhood. This accounts for the hearty style, and often want of refinement, in which they are rendered in the school-rooms of the countries where they are most used. Songs of this class composed by ABT and other modern composers are of a higher grade of music, requiring more study, and are therefore well adapted to the school-room as well as "out of doors." To sound well, they should be very familiar to the pupils, and the parts should be well balanced, and sung with spirit.

BRAVE OF HEART AND WARRIORS BOLD.

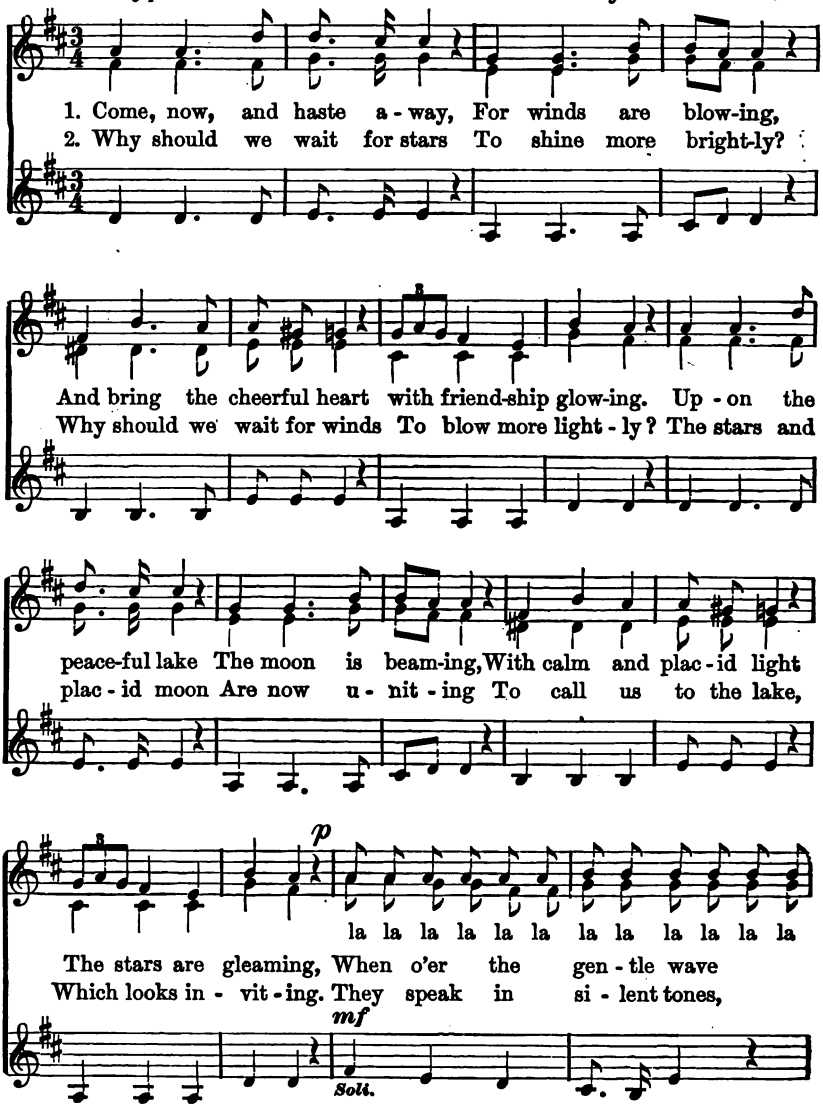
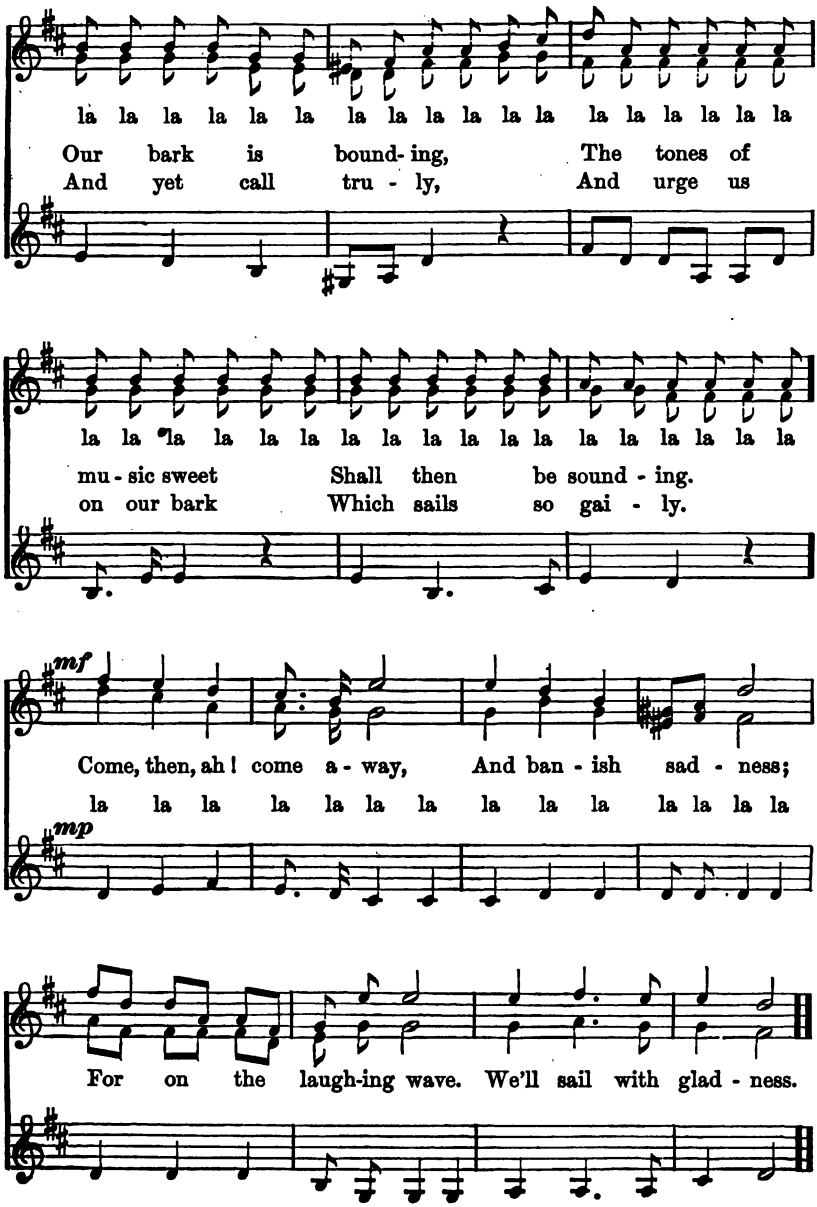
SWEDISH SONG.

CRADLE SONG.

WILHEM.

MORNING SONG.

UN POCO ANIMATO. ABT.

3 Therefore praise in exultation,
Him alone in whom I trust;
Him who for my soul's salvation
Raised me from the lifeless dust;
Sing, then, Holy, Holy ever,
To my glorious Lord above;
While I live my voice shall never
Cease to praise his endless love.

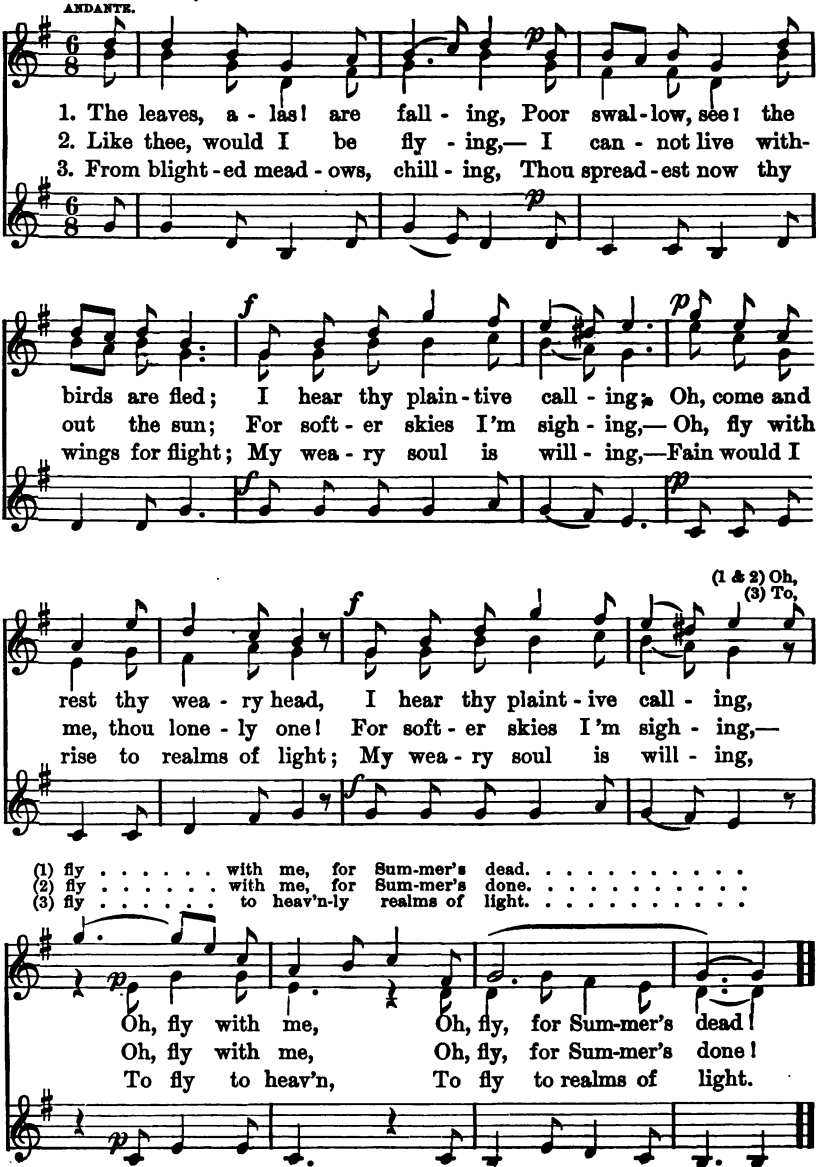
SENTENCE.

ON THE LAUGHING WAVE.

NEAPOLITAN SONG.

Words by permission. *Arr. by* G. F. WILSON.

la la la la la la la la la la la la la la la la la la
Our bark is bound- ing, The tones of
And yet call tru - ly, And urge us
la la la la la la la la la la la la la la la la la la
mu - sic sweet Shall then be sound - ing.
on our bark Which sails so gai - ly.
mf
Come, then, ah! come a - way, And ban - ish sad - ness;
la la la la la la la la la la la la
mp
For on the laugh-ing wave. We'll sail with glad - ness.

FLY WITH ME.

From the French. + MENDELSSOHN.

ANDANTE.

APPENDIX A.

TEACHING TIME, WITH THE ADDITION OF THE TIME-NAMES.

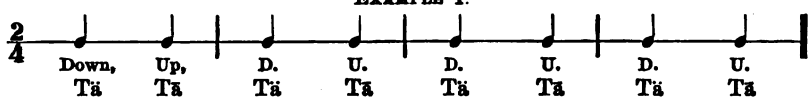
CHAPTER I.

SECTION I. — *Double or Two-Part Measure.*

First. The pupils are to be taught double time in the ordinary manner, with the names of the beats (Down and Up), accenting the down beat.

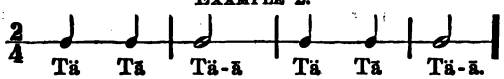
Second. While beating time, the pupils, instead of saying *Down-beat*, are to say Tä (*a* as in fäther); and instead of saying *Up-beat*, they are to say Tā (*a* as in fāte).

EXAMPLE 1.



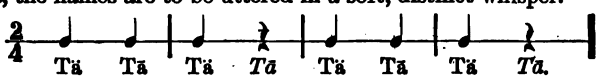
Where a sound lasts two beats, the vowel is changed *with* the Up-beat; as in

EXAMPLE 2.



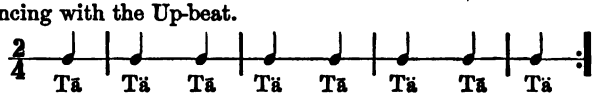
EXAMPLE 3.

At rests, the names are to be uttered in a soft, distinct whisper.



EXAMPLE 4.

Commencing with the Up-beat.

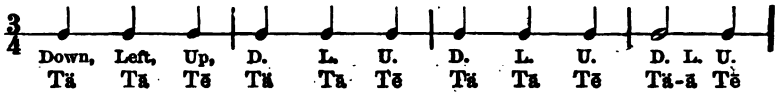


SECTION II. — *Triple or Three-Part Measure.*

The beats in Triple Measure are Down, Left, and Up. The Down-beat is accented, and the Left- and Up-beats are unaccented. Some theorists say the Up-beat is slightly accented.

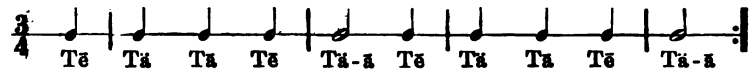
The Time-names are *Tä*, *Tā*, and *Tē* (*e* as in mē.)

EXAMPLE 5.



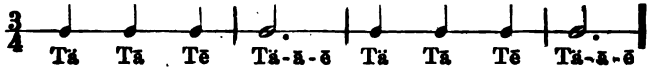
EXAMPLE 6.

Commencing with the Up-beat.



EXAMPLE 7.

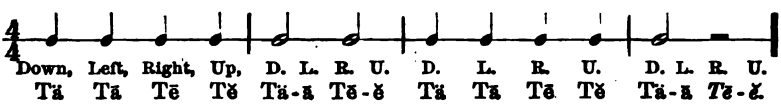
Sounds three beats long, in three-four time.



SECTION III. — *Quadruple or Four-Part Measure.*

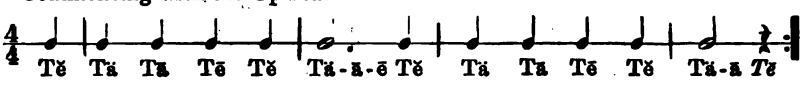
The beats in quadruple time are Down, Left, Right, and Up. Accented upon the Down and Right beats. The time-names are Tā, Tā, Tē, Tĕ (*e* as in mĕt).

EXAMPLE 8.



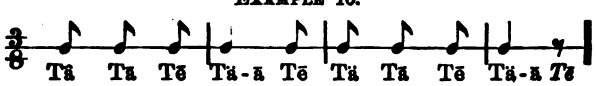
EXAMPLE 9.

Commencing with the Up-beat.



SECTION IV. — *Triple time: Three Eighth-Notes in a Measure.*

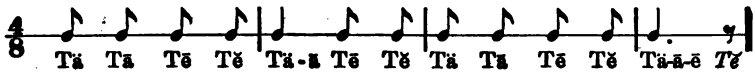
EXAMPLE 10.



EXAMPLE 11.

Commencing with the Up-beat.

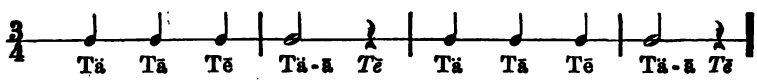
Quadruple Time. — Four Eighth-Notes in a Measure.

EXAMPLE 13.

SECTION V.

The other kinds of measures, such as $\frac{6}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ and $\frac{12}{8}$ are to be regarded as two, three or four three-part measures. They are sometimes called *compound measures;* and are to be reduced to the simple measures from which they are derived, and named as simple measures.

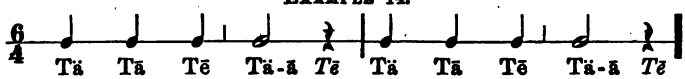
Four Three-Four Measures.

EXAMPLE 13.



Two $\frac{3}{4}$ measures put together produce one $\frac{6}{4}$ measure, as in

EXAMPLE 14.

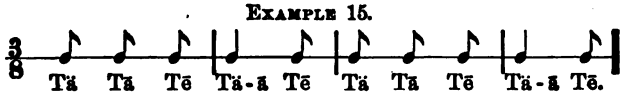


There are three different ways of beating six-part measure: — *First*, Down, Left, Up, twice. *Second*, the first half with the Down-beat, and the second half with the Up-beat. *Third*, with six beats when the time moves slowly, viz. Down, Down, Left; Right, Up, Up.

The second way, that of two beats, is generally the most natural.

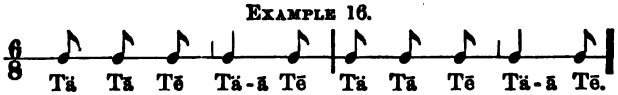
Four Measures in Three-Eight Time.

EXAMPLE 15.



The above made into Six-Eight Measure.

EXAMPLE 16.

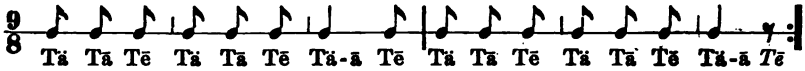


Three-Eight Time made into Nine-Eight Time.

EXAMPLE 17.

The same in Nine-Eight Time.

EXAMPLE 18.



There are two ways of beating the time in $\frac{9}{8}$ measure: — *First*, Down, Left, Up, three times. *Second*, with three beats, Down, Left, and Up. (Three eighth-notes to each beat.)

If the laws of accent be developed carefully, so the pupils understand them perfectly in Double and Triple time, they will spontaneously manifest them selves in all the varieties of compound time, and in all the subdivisions of measures: if they are treated practically, and not talked about too much.

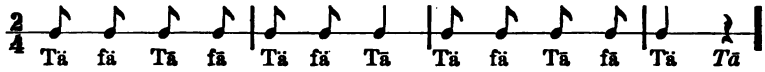
CHAPTER II.

Two Sounds of Equal Length in Each Part of the Measure.

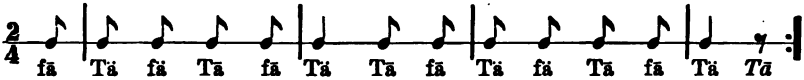
SECTION I. — *Two-Part Time.*

When there are two sounds of equal length in each part of the measure, in two-part time, the time-names are, Tă, fă, Tā, fā.

EXAMPLE 19.

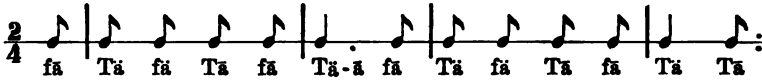


EXAMPLE 20.

Commencing after the Up-beat, or on fā

Lead the pupils to observe that, in examples 19 and 20, Tă and Tā come *with* the beats, and that fă and fā come *after* the beats.

The Dotted Quarter-Note.

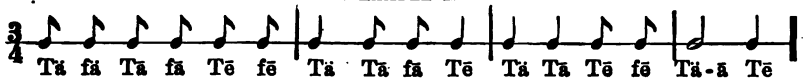
EXAMPLE 21.



Lead the pupils to see, in this example, that the dotted quarter-note is sounded during the two beats. That the eighth-note after the dotted quarter is sounded *after* the Up-beat.

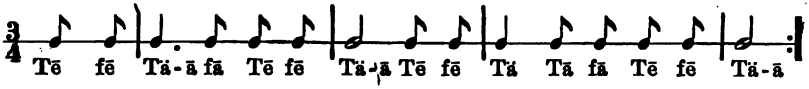
SECTION II. — *Triple Time.*

EXAMPLE 22.



EXAMPLE 23.

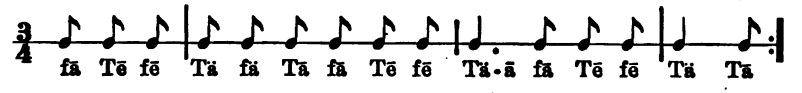
Commencing with the Up-beat, or Tē, fē.



To commence promptly, the pupils must have the first two notes in mind, so as to begin *with* the Up-beat.

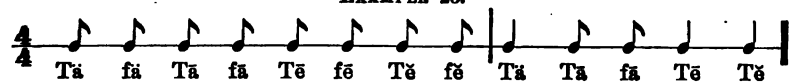
EXAMPLE 24.

Commencing after the Left-beat, or with fā, Tē, fē.



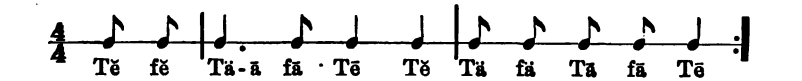
SECTION III. — *Quadruple, or Four-Part Measure.*

EXAMPLE 25.



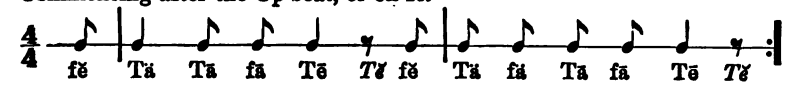
EXAMPLE 26.

Commencing with Tĕ, fĕ.



EXAMPLE 27.

Commencing after the Up-beat, or on fĕ.



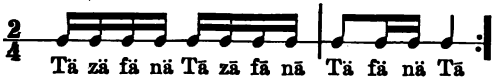
CHAPTER III.

SECTION I. — *Four Sounds of Equal Length in Each Part of the Measure.*

Double Time.

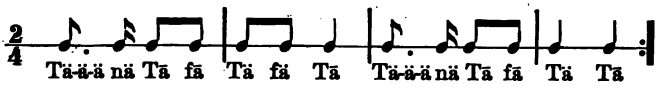
When there are four sounds of equal length in each part of the measure in Double Time, they are named, Tă, zā, fă, nă, Tā, zā, fā, nā.

EXAMPLE 28.

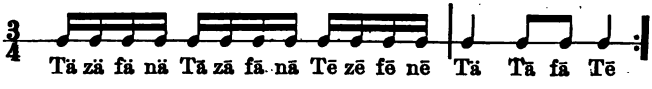
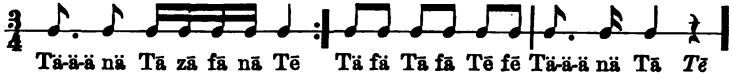


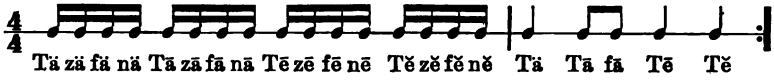
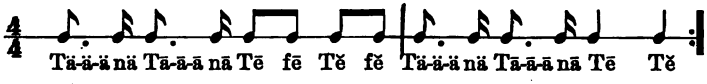
Dotted Eighth-Notes.

EXAMPLE 29.



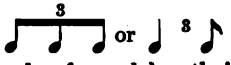
Triple Time.

EXAMPLE 30.

EXAMPLE 31.

Quadruple time.

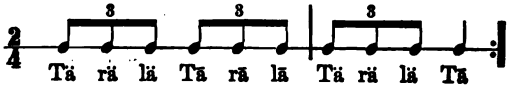
EXAMPLE 32.

EXAMPLE 33.

CHAPTER IV.

SECTION I.—*Triplets: Three Sounds of Equal Length in Each Part of the Measure.*

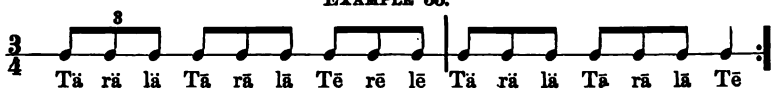
Triplets are usually marked with a figure 3 over or under them, thus: —



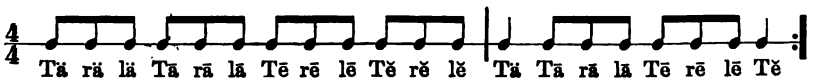
When there are three sounds of equal length in each part of a measure, in Double Time, they are named, Tä, rä, lä, Tā, rā, lā.

EXAMPLE 34.

Triple Time.

EXAMPLE 35.

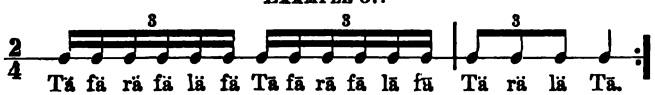


Quadruple Time.

EXAMPLE 36.

SECTION II.—*Sextolets, or Subdivisions of Triplets.*

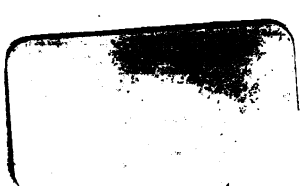
The triplet is rarely subdivided. In this respect it differs from compound time. It is sometimes found subdivided in the more difficult forms of rhythm. Below are the Time-Names of one subdivision of triplets, in which there are six sounds of equal length to each beat.

EXAMPLE 37.



Farther subdivisons of triplets are exceptional, and quite outside of rhythmical feeling. This is as far as we deem it necessary to provide time-names in popular music.

Electrotyped by J. F. LOUGHLIN, 20 Hawley Street, Boston, Mass.



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